A CRITICAL STUDY OF SIR RICHARD F. BURTON'S *TALES FROM 1001 ARABIAN NIGHTS*

THESIS

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BY

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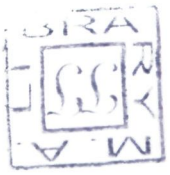

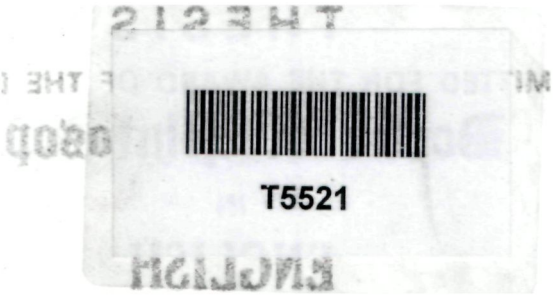
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Dedicated

to

My Parents

Certificate

This is to certify that **Mr. Jamal A.I. Mohd** did his Ph.D. on the topic ***"A Critical Study of Sir Richard F. Burton's Tales from 1001 Arabian Nights"***, under my supervision. To the best of my knowledge, it is Mr. Jamal's original work which is suitable for submission for the award of Ph.D degree.

A. R. Kidwai

Professor A.R. Kidwai

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INTRODUCTION

Few works have had such a profound and lasting influence on English literature, in particular, and on European literary tradition in general, as the Thousand and One Nights. It is also known as the Arabian Nights or the Arabian Nights' Entertainments. The book in its translation form reached Europe in the seventeenth century, and it was published in England and France more than thirty times in the eighteenth century[1]. It is the treasure which many English writers used as the basis for their writings. The renowned French author Voltaire, 1694-1778, is reported to have said that he "had gone through the book as many as fourteen times before he started writing his stories and novels"[2].

The works of almost all the major European writers such as Addison, Beckford, Wordsworth, Southey, Moore, Byron, Keats, Dickens and many others bear clear marks of the style or contents of the AN. In the words of Massignon, the AN "quickened the mentality of Europe which the Greek and Roman fables had made dull and languid"[3]

Many Western scholars ascribe the great success enjoyed by the AN in the West to Galland's translation to which he lent a touch of his own story-telling ability, modifying the work to some extent in order to adapt it to the European taste of the

day.[4] The AN continued to be translated from Galland's version, until the British Orientalists became active in the field[5]. The first person to translate it was Jonathan Scott, 1818. After him came Henry Torrens whose translation appeared in 1838, which was followed by Lane's version between 1830-1840. After Lane came John Payne, whose translation is described by M.I. Gerhardt as "complete, faithful, hardly expurgated" and "sparingly annotated"[6].

Next comes Richard F. Burton who had been engaged on the translation for many years on and off. He dates his first attempt as early as 1852.[7] He describes his translation as "full, complete, unvarnished, uncastrated copy of the great original..."[8] Burton's version has no doubt become the most famous English translation"[9].

Burton is also remembered for the abundant annotations provided by him at the foot of each page. In these notes, he comments on various aspects of Oriental and especially Muslim life: religion, sex life, customs, superstitions, and geographical and historical events[10]. He could gain such information out of his extensive travelling and familiarity with many peoples of the East.

The present study deals with the English translations of the AN. It is primarily concerned with Burton's translation and his annotations. This study is preceded by a discussion on the

European translators of the AN. Mia I. Gerhardt in his book, The Art of Story- Telling (1963) deals primarily with the art of story-telling in the Arabic AN, from the viewpoint of the modern European reader. Gerhardt observes: "This raises the question as to whether one can legitimately attempt the literary study of a book without knowing the language in which it is written."[11] More often than not, he selects some passages translated by the European translators of the AN and compares them with one another, without using the original Arabic version from which they are translated. For instance, he chooses a passage translated by Burton and Payne and concludes that Burton is very much dependent upon Payne in his translation[12]. Likewise, Wazzan's article, "The Arabian Nights in Western Literature: A Discourse Analysis[13]" presents a textual analysis of the story of king Shahriyar and his brother, Shahzaman of the AN in the English version of Burton and the French version of Galland as compared with the Arabic text. In his article Wazzan discusses, though briefly, the history of the European translations of the AN.

In addition to these, a few studies on the subject, of which details appear in the bibliography, do not evaluate comparatively the English translations of the AN. These studies are done mostly by those who are not acquainted with Arabic. For, "no proper estimate can, be made of the fidelity of the translation, except by those who are intimately acquainted with

the whole of these Arabic editions"[14]

In this study we attempt to discuss the English translations of the AN, comparing them with the Arabic original, with special emphasis on Burton's version. It is limited to the English translators who "have attained international standing and influence"[15]

The present study is divided into six chapters. Chapter 1 discusses the impact of the AN on English literature, with reference to major English writers such as Daniel Defoe, Alexander Pope, Wordsworth, Coleridge, Dickens, W.B. Yeats and others. The important point here is that the AN have had a profound and lasting influence on English literature. Chapter 2 reviews the translations done before Richard F. Burton. It discusses Jonathan Scott's, Henry Torrens's, Edward William Lane's and John Payne's translations with greater emphasis on the translations of Lane and Payne. While discussing these translators, we provide our translation from the original Arabic version of Calcutta Second[16], in order to demonstrate how they fall short of presenting the sense and spirit of the original. Chapter 3 deals with Burton's translation, at length and with suitable illustrations to bring home certain points. Again, at many places, we provide our translation to form a better estimate of Burton's translation which is regarded by many as the most authentic version. Chapter 4 discusses the use of

Arabic words in Burton's translation. More important is the discussion on Burton's annotations which follows in Chapter 5. His annotations, notwithstanding their value, often betray misconceptions regarding Islam, its teachings, Prophet Mohammad (PBUH) and errors relating to the Arabic language and its grammar. Chapter 6 contains the concluding observations.

METHODOLOGY

The main objective of this thesis is two-fold: first, it studies Burton's translation of the AN, comparing his translation with its original Arabic version of Calcutta Second, his main source. Secondly it attempts to evaluate his copious annotations, specially those related to Islam, its teachings, Prophet Mohammed (SAAW) and Muslims, their customs and manners. It is generally agreed that, "in recent years the number of theories on translating almost rival the translations actually made".[17] Never the less, Burton says in the preface to his translation that his primary concern is to preserve the "manner" as well as the "matter" of the great original. By manner he means writing as an Arab would have written in English. While dealing with his translation, the following points are worth-considering:

1. The first criteria for achieving a good translation is that the translator should fully understand the text in the source language. He must have a thorough knowledge of the grammar of the source language, including its vocabulary. He must also have a sufficient understanding of the subject of the text. He is of course, free to use dictionary and other reference works.

2. The translation should present an accurate account of the contents of the original, omitting nothing and adding

nothing. This implies a complete understanding of both the languages - the source language and the target language. The readers should not feel that they are reading a translation.

3. The third criterion of a good translation is that it should capture the style and the atmosphere of the original. This is more difficult in the case of literary texts which are very often set in a cultural milieu different from the target language.[18]

If the translator has fulfilled these criteria in the manner set out above, there is a possibility that he will produce a good translation.

Burton's translation stands out as a landmark in the history of the English translations of the AN. He knew many Oriental languages, especially Arabic about which he says that it is a "faithful wife following the mind and giving birth to its offspring"[19]. He possessed an enviable knowledge of the Arabic language, its grammar and vocabulary. He says: "I got a simple grammar and vocabulary, marked out the forms and words which I knew were absolutely necessary, and learnt them by heart by carrying them in my pocket and looking over them at spare moments during the day".[20] His stay among the Arabs helped him understand their culture, customs and manners.

Despite the obvious value of Burton's translation and his attempt to present a faithful rendering of the AN, and in spite of the fact that many speak highly of him, we are surprised to note that he commits serious mistakes in his translation of the AN. It is the objective of this study to identify the mistakes which are found in his translation and annotations of the AN.

Notes

1. Abdul Ali, "The Days of the Arabian Nights", Bulletin Institute of Islamic Studies, 28 (1995), p. 52.
2. *Ibid,* p. 53.
3. *Ibid.*
4. Adnan M. Wazzan, "The Arabian Nights in Western Literature : A Discourse Analysis", IslamicStudies, 32 : 1 (1993), p. 65.
5. *Ibid.*
6. Mia I. Gerhardt, The Art of Story Telling : A Literary Study of the Thousand and One Nights (Leiden, 1963), p. 68.
7. Richard F. Burton, The Book of the Thousand Nights and a Night, 12 vols. ed. Leonard C. Smithers (London, 1897), 1, xix.
8. *Ibid* .
9. The New Encyclopaedia Britannica, 31 vols. (1993), 2, 733.
10. Gerhardt, *Op. cit,* p. 7.
11. *Ibid,* p. 1.

12. *Ibid,* pp. 83-84.

13. Wazzan, *Op. cit,* pp. 61-69.

14. Gerhardt, *Op. cit,* p.3.

15. *Ibid*, p. 68.

16. William Hay Macnaghten, Kitab Alif Layla Wa Layla (Arabic), 4 vols. (Calcutta, 1840).

17. George Steiner, After Babel: Aspects of Language and Translation (New York, 1975), p. 187.

18. *Ibid,* p. 91.

19. Fawn M. Brodie, The Devil Drive : A Life of Sir Richard F. Burton (New York, 1967), p. 50.

20. *Ibid,* p. 44.

Chapter 1

ARABIAN NIGHTS IN ENGLISH LITERATURE - A HISTORICAL SURVEY

The publication of the AN in European languages was a great event which made the West take an interest in the Orient. The AN enabled the Orientalists to learn about the customs and manners of the Easterners. One may say that the activity of Orientalism was increased by the publication of such tales as the Persian Tales (1714) translated from French by Ambrose Philips, Turkish Tales (1708) rendered by Jacob Tonson and Mogul Tales (1736) along with the appearance of the AN. In other words, the appearance of these tales strengthened Western literary Orientalism.

There are many avenues through which the West came into contact with the East. First, there were the Crusades, when the Christians accused Muslims in Jerusalem of profaning their Churches. These Crusades established relationships between Christians of the West and the Muslims of the East. They were the first important contact between the West and the Orient. These wars had their bearing in shaping the image of the East. When the Crusaders went back to Europe, they

took with them some stories about the traditions and manners of the East. Another factor which played a great role in shaping the image between the East and the West is the commercial activity. Muslims used to go to Spain and Europe for trading and this helped in a better understanding between them and the Europeans. The Turks were the first among the Eastern nations to establish diplomatic relations with the Europeans, particularly the French. Turkey and France exchanged their ambassadors in Istanbul and Paris. Galland, 1646-1715, who was sent by his government to the French embassy in Istanbul, took advantage of this opportunity and started collecting information about the manners and traditions of the East.

There was the oral transmission of the AN in the European literature in general and in English literature in particular before its publication in the 18th century, that is between, 1704-1717. The oral transmission of the AN preceded its written form by many years. The oral effect of the AN on English literature can clearly be seen in some of the works of Chaucer, C. 1343 - 1400 and Shakespeare, 1564-1616. Again, the oral effect of the AN on the European literature can be clearly seen in the Spanish play La vida es sueno by Calderon de la Barca.

The AN ran through at least 30 editions in English and French during the 18th century. When the AN was translated by Galland, 1704 - 1717, it popularized the image of Arabs. It also introduced new themes. The Arabs began to be portrayed as inhabitants of a magical and mysterious world, full of jinns, flying horses, supernatural birds and replete with exotic scenes of harems, princes, slaves, eunuchs, along with wonderful stories like those of Ali Baba and Sindbad. The immediate influence of the AN in the 18th century may be seen on many writers.

The AN published in the 18th century became extremely popular in the 19th century. It had a deeper influence on the Romantic ideals. Marie E.de Meester in her Oriental Influences in the English Literature of the Nineteenth Century, writes:"It is not easy to find a person who had never read the Tales in his youth and does not remember them still"[1]. Small wonder then that a number of Romantic writers appear under the influence of the AN.

It is to be noted that there are many books which describe the effect of the AN on English literature such

as 'Alif Layla Wa Layla' in Arabic, 1966 by Suhair al-Qalmawi; Min Wahi Alif Layal Wa Layla, also in Arabic, 1962 by Farouq Saad; The Arabian Nights in English Literature, 1988 by Peter L. Caracciolo and many others. The effect of the AN on the English mind and literature is so great that Martha P. Conant even claims that the "Arabian Tales was the fairy godmother of English novel"[2].

As far as the oral effect of the AN is concerned, it can be clearly seen in the works of Chaucer and Shakespeare. Readers of Chaucer will recognize in 'The Story of the Enchanted Horse' a possible source of the motif of the mechanical horse which makes its appearance in 'The Squire's Tale' in the 'Canterbury Tales, c.1388-1400.[3]

The story of "The Sleeper Awakened" which tells the tale of a simple Baghdadian merchant who is deceived into believing that he is himself the Caliph or 'Commander of the Faithful' appears to have been known in some form to William Shakespeare, who uses a similar conceit of the ' Awakened Sleeper' as the framing device in The Taming of the Shrew, c. 1592[4]. Shakespeare's plays The Tempest, Othello and Macbeth

too carry some of the features of the AN. Shakespeare perhaps heard about the AN material through the Crusades as Crusaders w·r‘ back to Europe with stories probably taken from the AN . There is similarity between Shakespeare's Introduction to his play, The Taming of the Shrew and the Spanish play La vida es sueno and the 'Sleeper Awakened' in the AN.[5] Shakespeare's Introduction in his play tells about one, Christopher Sly, a drunken character, picked up by a Lord and his huntsmen on a heath, brought to the castle, sumptuously treated and in spite of his protestation is assured that he is a Lord who has been out of his mind. After that Christopher watches the play that follows, performed solely for his benefit by strolling players[6]. When Christopher wakes up from his drunkenness, he finds himself in a magnificent room, surrounded by servants. Likewise, in the tale of 'The Sleeper Awakened' in the AN, the Caliph or 'the Commander of the Faithful', Haroun al Rashid while once strolling, encounters Abu al-Hasan. Then the Caliph orders his men to make him take drug and to carry him to the palace. When Abu al-Hasan woke up from the effect of the drug, he saw himself surrounded by servants, as if he were the Caliph. Indeed he thought

that he observed the Caliph when he saw the servants surrounding him on every side. So he started bidding and forbidding . But in the evening, the Caliph ordered his servants to put the drug in his cup so that he loses his consciousness. When they did so, he became unconscious, and the Caliph gave orders to his men, to take him to his house. On comparing Shakespeare's 'Introduction' with this tale, we find a close affinity between the two. Christopher replaces Abu-al-Hasan and the Lord has taken the role of Haroun al-Rashid[7].

The use of sorcerers and sorcery as in Shakespeare's The Tempest, probably written in 1611, and the role of Fate against many of Shakespeare's characters in plays such as Macbeth, probably written in 1606, are also found in the AN [8] . One of the themes of the AN is the impossibility of working against fate. Shakespeare was perhaps on this issue aware of Arabic culture and civilization. This is clear from the speeches made by some of his characters. For example, in Macbeth, Shakespeare makes one of his characters, Lady Macbeth say 'All the perfumes of Arabia will not sweeten thy little hand' which furthers Shakespeare's awareness of the Arabic culture and civilization. Likewise, Iago's saying in Othello, "There are many events in the womb of time which

will be delivered", has a close affinity with the famous Arabic line, which reads:

" والليا لي من الزمان حبالى مثقّلات يلدن كل عجيب"[10]

or "Nights are from Time pregnant;

Overburdened that they bear quaint creatures".

The saying of Olivia in Twelfth Night: "Fate, show thy force; ourselves we do not owe. What is decreed, must be: and be this so,"[11] is exactly what is uttered by many characters in the AN[12].

Safa Khallousi in his book Dirasat Fi al Adab al Mukarun ,in Arabic, brings out the affinity between Othello and 'Qamar al-Zaman and His Beloved' in the AN. According to Khallousi, both Othello and 'The Tale of Qamar al-Zaman', "deal with jealousy, and there is a cause for this jealousy in them..."[13]. The tale of Qamar al-Zaman ends with the jeweller's suffocation of his wife, in the same way as Othello treats his beloved. The difference is that Othello's wife is innocent whereas the wife of the jeweller is unfaithful. There is some affinity between the two names - Othello and Ubayd (little slave), the jeweller's name in 'The Tale of Qamar al-Zaman'. It is possible that Othello is an English name for its Arabic counterpart, Ubaydullah or Abdullah[14].

Khallousi adds in his book that Shakespeare has patterned his character Falstaff, the humorous character who is able to turn jokes on him to his own advantage and who once said that ' I am not only witty in myself, but the cause of that wit in other men'[15] after the character of Khalifa the fisherman in the AN , which has a strong resemblance with Shakespeare's character, Falstaff[16].

Before the publication of the AN , Europe which was living in the dark ages, had a few stories which contain such images of magnitude and wonder which occur in AN. Europe had stories which had their origin in Greek and Roman mythology. One of the main source was Boccaccio, 1313 - 75, Italian writer and humanist. Gesta Romanorum , a collection of fictitious stories in Latin, probably compiled in England in the late 13th century, was another major source. The French folk tales compiled by Perrault, 1628 - 1703, and the Italian folk tales by Straparola, were also in circulation[17]. Then comes Galland, 1646- 1715, whose translation is the cause for which Europe came to know about the AN.

It is to be noted that the Arabs or Muslims were the first to light the candle of knowledge in Spain when

Europe was in the dark ages. The interest in the eighteenth century became much more than before because of the publication and translation of the AN in addition to political and commercial factors.

The eighteenth century saw the rise of naturalism and the nineteenth century of imperialism. Most of the travellers who went to the East were influenced by the ideologies of the age. The nineteenth century saw a large number of travellers going to the Middle East with their peculiar ideas, prejudices and varying intentions ranging from imperial and missionary zeal to sincere love of knowledge and adventure. Richard Burton, 1821-90, Edward Lane, 1801-76, Blunt, 1840- 1922, were some of the travellers and Arabists who came to the Orient. Blunt in his book The Future of Islam urges the West to take a positive view about Islam, which like its glorious past, could still make rich contribution to human knowledge and civilization[18].

When the AN gained popularity in the eighteenth century, the West learnt more and more about the Arabs and Muslims. They realized that Arabs live in a land of harems, Jinns, ghosts and talisman. They came to portray the Arabs as imaginative and adventurous beings. The

Arabs were regarded as the inhabitants of mysterious and magical world [19]. In short, throughout eighteenth century the AN was considered as a faithful account of Arabs and Muslims in particular and of the East in general. The Europeans admired the AN to the extent that when Simon Ockley, 1678-1720, in his book The History of the Saracens, published in 1708, presented the Arabs and Muslims as different from the world of the AN, his book was received by his contemporaries with disbelief. In this book, Ockley parades the Arabs as the people of the book and the sword.

Few works had such a profound and lasting influence on English literature as the AN. The AN made a deep and lasting influence on the European literature in general and English literature in particular.

As far as the effect of the AN on eighteenth century English literature is concerned, its influence is evident on many writers of the period. It may seem difficult to trace the impact of the AN on English, for it is a world which contains everything - love, marriage, fate, treachery, innocence, ghosts, imagination, realism etc. Richard Burton introduces AN book in these words:

> Viewed as a tout-ensemble in full and complete form, they are a drama of Eastern life, and a Dance of Death made sublime by faith and the highest emotions, by the certainty of expiation and the fulness of atoning equity where virtue is victorious, vice is vanquished, and the ways of Allah are justified to man. They are a panorama which remains etched upon the mental retina. They form a phantasmagoria, in which archangels and angels, devils and goblins, men of air, of fire , of water, naturally mingle with men of earth; where flying horses and talking fishes are utterly realistic; where king and prince must meet fisherman and pauper, lamia and cannibal --- All the splendour and squalor, the beauty and ugliness, the glamour and grotesqueness, the magic and mournfulness, the bravery and baseness of Oriental life are here [20].

Thus, the AN deals with a large number of themes , incidents and stories, the effect of which might be hard to trace. Says one: 'As in our literature the stories are mainly the stories of the loves of men and women; The loves that are told of are sensual for the most part...'[21]

As far as eighteenth century is concerned, the availability of many editions, reprints and translations of AN shows its influence on these translators in particular and on Europeans in general. It was in eighteenth century that the original AN was published. Again it was in eighteenth century that AN was translated into many

European languages. When the AN appeared on the scene, it enchanted children. It imprinted on the English minds many scenes about the Oriental manners and traditions. It was in this age that the AN had such a profound and lasting influence.

The AN had great influence on the English writers engaged in authoring their voyages. It has been remarked that there would have been no Gulliver's Travels or Robinson Crusoe without the AN.[22] In Robinson Crusoe, Daniel Defoe, 1660 - 1731, describes the life and adventures of Crusoe, who saves himself from the wreck with the help of a few stores and utensils. This adventure of Crusoe reminds us of the adventures of "Sindbad"[23] who undertakes seven arduous voyages as a merchant, the best known of which are those of the 'Roc', a huge bird that could lift elephants in its claws, and of the 'Old Man of the Sea'. Again Gulliver in Gulliver's Travels ,1726, sets out on an imaginary voyage to remote lands all over the world. He meets giants as well as pygmies. There is also a flying island and a civilized race of horses in Gulliver's Travels. The AN has similar stories. Sindbad in his voyages sets out in spite of the hardships which he faces. It seems that Sindbad and Gulliver work against destiny.[24]

English authors started writing their own Arabian or pseudo-Oriental tales. Joseph Addison,1672-1729 was among those who led the way in his Spectator, with stories such as 'The Vision of Mirza ' and 'The Story of Shalum and Hilpa'[25]. Swift, Pope, Johnson, Walpole, Gray, Goldsmith and Gibbon, happen to be earliest admirers of AN. Alexander Pope, 1688-1744, read and enjoyed the AN, even recommending it to Sir William Trumbell as' proper enough for the Nursery'[26].

Lady Mary W. Montagu, 1689 - 1762, was also under the influence of the AN. In her writings we see the images, allusions and themes of the Orient. She recognizes that others may find her description of the Harem life, the den of the sensuous beauty, the Turkish baths and Oriental ceremonies as fanciful as the AN . She writes in her Embassy Letters (1763):

> Now do I fancy that you imagine that I have entertain'd you all this while with a relation that has (at least receiv'd many Embellishments from my hand. This is but too like (say you) the Arabian Tales; these embroider'd Napkins, and a jewel as large as a Turkey's egg. You forget dear Sister, those very tales were writ by an Author of this Country and (excepting the Enchantments) are the real representation of the manners here[27].

Again, in describing Fatima and her luxurious apartments, Lady Mary depicts a scene which might be easily traced to a similar situation in the AN. She says:

> I was met at the door by 2 black Eunuchs who led me through a long Gallery between 2 ranks of beautiful young Girls with their Hair finely plaited almost hanging to their Feet, all dress'd in fine light damasks brocaded with silver ...[28].

Lady Mary in her Embassy Letters goes on to describe a typical AN scene, marked by sensuous pleasures. She says:

> Her fair Maids were rang'd below the Sofa to the number of 20, and put me in Mind of the pictures of the ancient Nymphs. I did not think all Nature could have furnish'd such a scene of Beauty ...[29].

Samuel Johnson, 1709-84, appears to have been influenced by the AN and other Oriental tales. He admired the Arabs and their literature. Once he said, "I should have gone to Constantinople to learn Arabic"[30]. Johnson was under the influence of Sir William Jones. Johnson wrote Rasselas, which has affinity with the AN.[31]

Edward Gibbon, 1737- 94, recalling his own reading as a child mentioned the AN along with Pope's

translation of Homer as the two books which 'will always please by the moving picture of human manners and specious miracles[32].

Mention should also be made of Sir William Jones 1746-94, who influenced such writers as Byron, Southey and Thomas Moore. Jones was an Arabist. He was regarded as the poineer of literary scholarship in Arabic.[33] Jones evoked in his contemporaries the desire to know about the Orient. In his poem 'The Seven Fountains' Sir William Jones made use of a story from the AN. There is a similarity between Jones's poem and the story of 'Prince Agib', the second Calendar[34]. In the AN, the young Prince spends a year of pleasure with forty damsels, and is then left to the temptation of the hundredth door of gold. In Sir W. Jones's tale, the same action happens but when the Prince enters the seventh door, he finds behind it an old man, Religion, by whom he is finally rescued and taken to Heaven, while Prince Agib's eye is kicked out by the magic horse, who puts him on the roof of the palace, and he is left to be a mendicant[35].

Beckford's, 1759 - 1844, Vathek is indebted much to the AN [36]. In Vathek , Beckford borrows the idea of

using unguents from Lady Mary's personal account [37]. It is observed that there is contradiction between Vathek's character in Beckford's and history. In Beckford's Vathek we meet a cruel and sensual Caliph Vathek, whose eye can kill with a glance and who is compelled to become a servant of Eblis (the Devil). This contradiction might remind us of the false depiction of the character of Haroun al-Rashid in the AN. Beckford's interest in the East began when:

> One day at a very early age he came across a copy of the Arabian Nights and his chance find had more effect upon his life and character than any other incident. He read and re-read these stories with avidity ... They had fired his youthful mind and held his imagination captive; their influence over him never waned all the days of his life[38].

William Wordsworth, 1770-1850, and Coleridge, 1772-1832 were under the influence of the AN. Wordsworth, in The Prelude, describes the wonders of the Arabian fiction when he says:

> "I had a precious treasure at that time, A little, yellow canvas - cover'd book. A slender abstract of the Arabian Tales"[39].

It is to be noted that Wordsworth pays high tribute to the AN in his poem The Prelude. In one passage he says:

A gracious spirit o'er the earth presides,
And o'er the heart of man: invisibly
It comes, to works of unimproved delight,
And tendency benign, directing those
who care not, know not , think not what they do
The Tales that charm away the wakeful night
In Araby, romances; legends penned
For solace by dim light of monkish lamps;[40]

Coleridge recommended the AN for children:

> Should children be permitted to read romances, and Relations of Giants and Magicians, and Ginii. I know all that has been said against it; but I have formed my faith in the affirmation. I know no other way of giving the mind a love of the , 'Great' and the 'Whole' ...[41].

Coleridge was delighted to read the AN , and he placed it among works of great merit. In all these tales he felt "an exertion of the fancy in the combination and re-combination of familiar objects so as to produce novel and wonderful imagery"[42].

He was himself keen to bring the moral of The Ancient Mariner to the same tone as he had discovered in the AN.[43]. Coleridge delivered a lecture in 1818 On The Arabian Nights Entertainment. He also made an effort to write a play Diadeste- an Arabian Entertainment.[44] Coleridge's Kubla Khan is an oriental

poem, in which are interwoven literary dreams and visions of kings and prophets which were known to Coleridge through the Quran, the AN and Persian and Turkish Tales. Coleridge was under the spell of the AN. Cobun suggests that the woman in the dream recorded in the Note book seems to have come out of the AN:

> Friday Night, Nov. 28-1800 or rather Sat. Morning - a most frightful dream of a woman whose features were slended with darkness. Catching hold of my right eye and attempting to pull it out-I caught hold of her arm fast-a horrid feel-Wordsworth cried aloud to me hearing my scream-heard his cry and thought it cruel he did not come but did not bring in a complaint against her husband.. As soon as they saw, they fell in love with her, and endeavoured to prevail on her to satisfy their desires, but she flew up again to heaven, whither the two angels also returned, but were not admitted. However, on the intercession of a certain pious man, they were allowed to choose whether they would be punished in this life, or in the other; whereupon they chose the former, and now after punishment accordingly in Babel, where they are to remain till the day of judgement. They add, that if a man has a fancy to learn magic, he may go to them and hear their voice but cannot see them.[45]

Coleridge in 1797 wrote three autobiographical letters to Thomas Poole, in one of these he says:

> At six years old I remember to have read Belisarius, Robinson Crusoe, & Philip Quarle [Quarll] - and then I found the Arabian Nights' entertainments-one tale of which (the tale of a man who was compelled to seek for a pure virgin) made so deep an impression on me (I had read it in the evening while my mother was mending stockings)[46].

Southey, 1774-1843, was under the AN's spell. In his poems 'Thalaba the Destroyer' and 'The Curse of Kehama', Southey borrows heavily from the AN.[47] In 'Thalaba the Destroyer' we meet a young Muslim, Thalaba, who sets himself to destroy the kingdom of the magicians, Domdaniel, under the sea. With the aid of a magic ring, Thalaba, the hero, overcomes his enemies and destroys the sorcerers and their kingdom. He sacrifies his life in doing so, but is reunited in Paradise with his wife. The poem is full of magicians, magical settings and objects, flying car, magic boat which carries him across the sea to Domdaniel's Island. Again, in this poem, Thalaba fights with an 'Afrit' who has one eye ejecting fire.[48] As we know, the AN is full of magicians, sorcerers, rings, flying horse and what not. Southey states his indebtedness to the "New Arabian Nights" for the idea of Thalaba.[49] Southey once said, "The Arabian tales certainly abound in wity genius, they have lost their metaphorical rubbish through the filter of a French

translation"[50], a statement which implies that Southey had read Galland's translation of the AN. In one of his essays, Southey recalls his 'first entrance into the mansion of a neighbouring Baronet' as being 'long connected in my childish imagination with the feelings and fancies stirred up in me by the perusal of the Arabian Nights' [51]. His note runs thus,

> As I had read one volume of these tales over and over again before my fifth birthday, it may be readily conjectured of what sort these fancies and feelings must have been. The book, I well remember, used to lie in a corner of the parlour window at my dear Father's Vicarage-house..."[52]

Thomas Moore, 1779-1852, was inspired by the AN. In Lalla Rookh (1817), a series of oriental tales, Moore includes, in his fairy tale much of the criticism and splendour of the AN.[53]

Byron's, 1723 - 86, works show that he too, was under the spell of the AN , Vathek and Sir William Jones. It is said that Byron read the AN before he was ten years old. It whetted his desire to read and learn more about the East, though the AN played no greater part in his literary career.[54] Byron used Scott's introduction to the AN which was still in his library in

1816.[55] Furthermore, he had also sent Murray to the 'notes to the Arabian Nights'[56]. In Don Juan, 1818-23, Byron refers to the AN when he says:

> A far a dwarf buffoon stood telling tales
> To a sedate grey circle of old smokers.
> Of secret treasures found in hidden vales,
> Of wonderful replies from Arab Jokers,
> Of charms to make good gold and cure bad ails,
> Of rocks bewitched that open to the knockers,
> Of magic ladies who by one sole act
> Transformed their lords to beasts..."[57]

Keat's, 1795 - 1821 "Lamia" 1820, where the mind is burned by the serpent woman awaiting the touch of Hermes to transform her, and in the agonized transformation itself . The palace reared by Lamia's magic, while merely a poetic dream, is suggestive of the AN.[58]

Thomas Carlyle, 1795 - 1881 in his Sartor Resartus has one of his characters, the Professor say:

> To my Horse, again, who unhappily is still more unscientific [than the Dutch King of Siam] do not I work a miracle, a magical open sesame! every time I please to pay two pence, and open for him an impassable schlagbaum, or shut Turnpike.?[59]

The influence of AN is evident in John Henry Newman, 1801-90. He wrote Apologia , which recounts his spiritual

history and formidable powers of the Argument. Newman wrote in the Apologia " I used to wish the Arabian tales were true"[60].

Haroun al-Rashid, 763-809. Caliph of Baghdad, who figures in many tales of the AN, together with Jaffar, his minister and Mesrour, his executioner, is celebrated in a poem by Longfellow, 1807-82:

> One day, Haroun al-Raschid read
> A book wherein the poet said:
> Where are the kings , and where the rest
> Of those who once the world possessed?
> They're gone with all their pomp and show,
> They are gone the way that thou shalt go.
> O thou who choosest for thy share
> The world, and what the world calls fair
> Take all that it can give or lend,
> But know that death is at the end!
> Haroun al Raschid bowed his head:
> Tears fell upon the page he read.[61]

The effect of the AN on Tennyson's, 1809-1892, youthful imagination is in his poem " Recollection of the Arabian Nights"[62]. Leigh Hunt, 1810 - 73 speaks for a host and says "The books I like to have about me most are, Spenser, Chaucer, the minor poems of Milton, the Arabian Nights.[63]

Thackeray, 1811 - 63, was inspired by the AN. In

his Journey from Cornhill to Grand Cairo, he writes :

> Some men may read this who are in want of a sensation. If they love the odd and picturesque, if they loved the Arabian Nights in their youth, let them book themselves on board of the Peninsular and Oriental vessels, and try one dip into Constantinople or Smyrna. Walk into the bazaar and the East is unveiled to you :how often and often have you tried to fancy this lying out on a summer holiday at school ! It is wonderful too, how like it is: you may imagine that you have been in the place before, you seem to know it so well [64].

There is close affinity between Thackeray's Vanity Fair, and the AN, especially in the following passage:

> On a sunshiny afternoon --- poor William Dobbin --- was lying under a tree in the playground, spelling over a favourite copy of the "Arabian Nights" ... apart from the rest of the school ... quite lonely and almost happy ... Dobbin had for once forgotten the world and was away with Sindbad the Sailor in the Valley of Diamonds or with Prince Ahmad and the Fairy Peribanon in that delightful cavern where the Prince found her, and whither we should all like to make a tour [65].

Thackeray also writes: "She (Becky) had a vivid imagination; She had, besides read the "Arabian Nights" ..." [66] 'The Eastern Sketches' contain many references to the pleasure Thackeray always took in the AN.[67]

Thackeray remembered the AN with pleasure, as a relief from the classical education , whereas, for example, Coleridge's reading of the AN was associated with terror.[68] Thackeray told Tennyson in 1859 when congratulating him on the first Idylls, 'You have made me as happy as I was a child with the Arabian Nights'.[69] The influence of AN is clear in Thackeray's novel The Newcomes, particularly in the following dialogue.

Clive : I remember one of the days, when I first saw you, I had been reading the 'Arabian Nights' at school- and you came in a bright dress of short silk, amber and blue- and I thought you were like that fairy princess who came out of the crystal box - because.

Ethel : Because why ?

Clive : Because I always thought that fairy somehow must be the most beautiful creature in the world-that is 'why and because'[70]

In A Christmas Carol (1843), Dickens, 1812-70, Scrooge exclaims, when seeing himself as a little school boy, "Why, its Ali Baba !" and later he says:

> And what's is his name, who was put-down in his drawers, asleep, at the gate of Damascus; don't you see him ! And the Sultan's groom, turned upside down by the Genii; there he is upon his head ! Serve him right. I am glad to it . What business had he to be married to the Princes!"[71].

In The Old Curiosity Shop, Dickens has one of his characters, Richard Swiveller say, "If this is not a dream, I have woken up, by mistake, in an Arabian Nights, instead of London one", and later, "It's an Arabian night; that's what it is ... I am in Damascus or Grand Cairo. The Marchioness is a Genie and having had a wager with another Genie about who is the handsomest young man alive ...[72]. The AN palyed an enormous role in the development of Dickens's imagination. Dickens generally uses allusions to the AN in his novels and other writings, and in his speeches, to evoke a sense of wonder, beauty, glamour, mystery and terror. He employs such phrases as, "The three days that I passed there, were like a Thousand and One Arabian Nights, wildly exaggerated a thousand and one times.[73] Again, in David Copperfield there is an allusion drawn from the AN ,the use of which evokes a sense of the marvellous.[74] in Great Expectations , Dickens uses a powerful image drawn from the 'Tales of the Genii"[75] .

In Of Matural Friend , Dickens describes a marriage feast which takes place at a hotel in Greenwich, with the following words:

> What a dinner ! Specimens of all the fishes that swim in the sea , surely had swum their way to it and if samples of the fishes of divers colour that made a speech in the Arabian Nights (quite a ministerial explanation in respect of cloudiness) and then jumped out of the frying -pan, were not to be recognised, it was only because they had all become of one hue by being cooked in batter among the whitebait"[76].

There is some affinity between the AN and Charlotte Bronte's, 1816-55 Jane Eyre (1847). The AN introduces Jane, the heroine, not only to the idea of magic but also to Shahrazad's great experience in taming the untamed Sultan Shahrayar. Thus, the AN has its impact in shaping the heroine's imagination and taste[77]. The effect of AN on Charlotte Bronte is overwhelming . The AN was among those books which Charlotte used to keep in her shelves. In her biographical study of Charlotte Bronte, Mrs. Gerin says:

> Of their (the Brontes) own earliest children books Aesop's Fables and the Arabian Nights' Entertainments appear to have been their

> favourites. Thousands of children before and since the Brontes-Thackeray and Beckford among them-read these books ... [78].

In such tales as 'The Country of the Genii' and 'Tales of the Islanders' Charlotte reveals her imagination greatly influenced, shaped and coloured by her early reading of the AN [79]. Rochester in Jane Eyre bears resemblance with the character of Haroun al-Rashid. Rochester resembles Haroun not only in his humour or his possession of horse, but also in his Sultanic attitude to Jane and women in general[80]. Rochester attempts to emulate Haroun who roams the city in disguise. Rochester disguises himself as a fortune - teller in order to ensure that Jane loves him. Both Shahrayar and Rochester have resemblance with each other. They are married and unmarried at the same time. Shahrayar weds one every night and have her strangled next morning and Rochester who is married to Bertha Mason, the mad woman, enjoys teasing and taunting women. Again, there is a strong resemblance between Jane, the heroine and Shahrazad the heroine of AN . We are told in the AN that Shahrazad is clever, intelligent, eloquent. Likewise, Jane is resourceful, intelligent and eloquent.[81]

James Thomson, 1834-1882, like Scott, Dickens and Thackeray loved the AN , when he was a boy. Referring to his poem 'The City of the Dreadful Nights' Thomson says:

> The city of the statues is from the tale of Zobeide in the History of the "Three Ladies of Baghdad" and the "Three Calenders". This episode and the account of the kingdoms of the Sea in "Prince Bedir" ... impressed my boyhood more powerfully than anything else in the Arabian Nights[82].

Robert L. Stevenson, 1850-94, is among those who were influenced by the AN. Stevenson tells how the AN helped him overcome a lack of natural enthusiasm for football:

> I knew at least one little boy who was mightily exercised about the presence of the ball, and had to spirit himself up, whenever he came to play, with an elaborate story of enchantment, and take the missile as a sort of talisman bandied about in the conflict between two Arabian nations[83].

Stevenson approaches the AN through a discussion of literary 'Romance' in 1882 :

> There is one book, for example, more generally loved than Shakespeare, that captivates in childhood, and still delights in age-I mean the 'Arabian Nights' - where you shall look in vain for moral or for intellectual interest[84].

Last but not the least, Joseph Conrad, 1857-1924, W.B. Yeats, 1865-1939, H.G.Wells, 1866-1946, and James Joyce, 1882-1941, were also great admirers of the AN.

Conrad seems to have direct contact with the AN . There are a number of allusions to the AN in Conrad's letters. In one of the letters, Conrad writes, "I am like the Old Man of the Sea, You can't get rid of me by the apparently innocent suggestion of writing to your brother[85]. In his 'Autocracy and War' (1905) Conrad describes Russia as "This dreaded and strange apparition, bristling with bayonets, armed with chains, hung over with holy images; that something not of this world, partaking of a ravenous ghoul, of a blind Djinn grown up from a cloud, and of the Old Man of the Sea'[86].In Nostromo , Conrad uses the Nights to suggest forces operating within the individual or within history [87].

W.B.Yeats, 1865 - 1939 was one of the avid readers of the AN . He was fascinated not only by the AN but also by the 'Semitic East', the cradle of religions and civilizations. Burton's translation of the AN appeared between 1885 and 1887 under the title The Book of the Thousand Nights and a Night. Yeats must have read it. However, Yeats, knew more than one

edition of the AN [88] He refers to the translation by Powys Mathers:

> Doubtless I must someday complete what I have begun, but for the moment my imagination dwells upon a copy of Powys Mathers' 'Arabian Nights' that awaits my return[89].

Yeats was fascinated by the style of the AN . He regarded the frank treatment of sex in the AN as healthy and natural.[90]. Yeats regarded the AN as one of the greatest books in the world. When he was asked in America which books fascinated him most, the list he gave placed the AN, next only to Shakespeare:

> Then somebody asked what would be my six books, and I said I wanted six authors, not six books, and I named four authors, choosing not from those that I should, but from those that did most move me , and said I had forgotten the names of the other two. 'First comes Shakespeare, 'I said . 'Then the Arabian Nights in its latest English version ..."[91].

As for H.G. Wells, his History of Mr. Polly contains reference to the AN[92]. Again, Wells's The Sleeper Awakes seems to echo 'The Sleeper Awakened' in the AN . There is a parallelism between the two. In Wells's work, when the Sleeper awakens, he has been asleep for over 200 years, whereas Abu Hasan awakes to find himself Caliph.

Graham, gradually discovers that he is 'King of the Earth'. On the other hand, Graham, like Haroun al Rashid, wanders in disguise through the streets of his city by night.[93] Another example which shows that Wells was under the influence of the AN occurs in his Experiment in Autobiography (1934), when Wells writes, "In 1900 ... this would have been as incredible a journey as a trip on Prince Houssain's carpet[94].

The impact of the AN on Joyce is deep. He had an Italian translation of the AN in Trieste and when he moved to Paris, he replaced it with the Burton Club Edition[85]. There are references to the AN in Joyce's Ulysses , the first of which occurs in 'Proteus', when Stephen recalls a dream from the previous nights: 'Open hallway. Street of harlots. Remember Haroun al-Raschid'[86].

Notes

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49. Osborne, *Op.cit,* p.16.

50. Meester, *Op.cit,* p. 12.

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Chapter 2

A CRITICAL STUDY OF EARLIER ENGLISH TRANSLATIONS OF ARABIAN NIGHTS

It is more than two hundred years since the AN made its first appearance in Europe. It was a French scholar, Antoine Galland, 1646 - 1715, who introduced this body of romance into Europe, between 1704 and 1717. The AN was, "originally transmitted orally and developed during several centuries",[1] with many stories added at random, at different periods and places.

Galland was a talented narrator who had experience in telling stories . His work is not a faithful translation of the original, because he translated only one-fourth of the original. It has many additions and omissions, which he did on purpose to conform his translation to the European taste, and secondly; his translation was based on Hanna, the Aleppine, who used to relate to him the stories. This is not to say that Galland's translation is worthless. On the contrary, he was the first to introduce the jinns and fairies to Europe. His translation is incomplete, 'castrated' and 'expurgated'. He included ' Ali Baba and the Forty Thieves ' and 'Alauddin and the Wonderful Lamp' which most recent translators have

excluded. Since the appearance of the Arabic texts of the AN, translators have vied with one another to render this valuable treasure into their literature.

JONATHAN SCOTT AND HENRY TORRENS

Jonathan Scott translated the AN in 1811, in 6 volumes. His version is based mainly on Galland's translation which is fragmentary , incomplete and expurgated. "But in volume 6 Scott introduces some new stories from a MS of uncertain origin, the so-called Wortley-Montague manuscript".[2] Scott's translation does not have much importance, since it is a translation of Galland's. A version of a translated work is not so faithful as the translation which is based on the original Arabic text. Galland had omitted many stories, and most of his translation is oral transmission based on Hanna, the Aleppine.

Galland's translation was used for about a century till Mager Macan, who came to Calcutta , India, from Egypt, bringing with him an edition which Macnaghten printed in Calcutta , and it was known as Calcutta II or

Macnaghten edition. The complete edition was used later by most of the translators.

It is possible that the first one to use this edition was Jonathan Scott (1811) but Burton who checked and compared it with Calcutta II, says that it was not based on it. Again, Torrens , who translated part of the AN after Scott, says that Scott's translation is based on Galland's. Recent critics too, such as Gerhardt, maintain that Scott translated from Galland.

Burton comments in his preface on Scott's translation thus: "this work is carefully revised and occassionally corrected from the Arabic"[3]. We are also told by Burton that Jonathan Scott's version was not wholly rejected by the public, though it includes strange stories.[4]

In 1834, an Irish lawyer, Torrens, took a step in the right direction, in translating, The Thousand Nights and a One Night, based upon Macnaghten edition. Torrens intended a work, which completed, would have been a great translation - complete, faithful and unexpurgated. But, unfortunately, Torrens died prematurely, after having completed his translation of only the first fifty nights of the great original.

Torrens started his translation in Shimla, India, in 1838. He intended his translation to be a great work and planned to provide commentary on the Eastern customs. But death snatched him away, and his plan was left unmaterialized. We are told by Suhair al-Qalmawi that Torrens's translation of the verses represents, to a large extent, the artistic beauty of the AN . Al-Qalmawi goes on to say that his one volume translation is only found in the British Museum and the Library of the Eastern Languages School , London.[5] But Richard Burton says that Torrens's translation of verse is whimsical. Torrens, he says in his preface, was encouraged to continue his translation when he knew that Lane was also translating the same work. But, unfortunately, he died at an early age.[6]

E. W. LANE'S TRANSLATION OF THE ARABIAN NIGHTS

Edward William Lane,1801-1878, was an English scholar, who spent most of his life studying Muslims - their customs and manners. He was born in 1801 at Hereford. He went to Egypt for the first time in 1825. During the years, 1833 - 1835, he wrote Manners and Customs of Modern Egyptians. He published his translation of the

AN between,1839 - 1841, in three volumes, from Bulak's edition, with Calcutta II and Breslau as secondary texts. Lane's version is, "often re-edited from 1859 onwards in a revised new edition by his nephew, Stanley Lane-Poole ".[7]

The origin, places, periods and authors of the AN are a matter of controversy among the critics and translators. Edward Lane, for example , tries to prove that the whole book was the work of one single author and that it had been written in the period 1475 - 1525.[8] Burton, 1821 -1890, says the author is not known; there has never been one author. It is better to forget all about this issue and to know that these tales , the framing scheme of which is the jeolous Sultan's killing of a wife every morning, till one clever wife, by the name of Shahrazad, keeps him interested in her stories . By this, she rescued the life of other girls and the life of her sister- Dunyazad.

Lane's, Thousand and One Nights, has been, "the standard version for almost three-quarters of a century"[9]. He devoted sixteen years of his life to the study of Arabic - five years were spent in Egypt, while immersing himself

completely in the life and manners of Egyptians, but without becoming a Muslim, as he says in his preface: "Speaking their language , conforming to their general habits, with the most scrupulous exactitude " and "received into their society on terms of perfect equality"[10].

As far as Lane's translation of the AN is concerned, his three volumes appeared in 1839-41, which are based primarily on Bulak's edition, though he used Calcutta 1 and Breslau, as secondary texts. It is to be noted that Bulak is an abridged edition, not completely identical with Breslau or Calcutta II, specially regarding the first "200 nights."[11] Thus, Lane's edition should better be Calcutta II or Breslau, "the most complete editions of the AN".[12] Lane is guilty of many omissions which he did under the pretext that these passages are extremely vulgar. Whatever vulgarity the AN has , Lane must have rendered it faithfully and thoroughly without leaving anything untranslated. This is because translation requires that an 'unexpurgated' and complete text be rendered-faithfully, completely and elegantly. For example, Burton, knew that the AN is full of vulgarity, which might have appeared," shocking to

ears polite". But, unlike Lane , he translated this vulgarity to which he refers ," Call it as you like", or when he defended it in saying: "To those critics who complain of raw vulgarism and puenile indecencies in the Nights, I can reply only by quoting the words said to have been said by Dr. Johnson (to a woman) who complained of the naughty words in his dictionary - you must have been looking for them Madam! "[13] Lane should not have omitted anything of the vulgarity simply because it was there in the original. Regarding Stanley Lane-Poole's remark :

> With regard to the omissions, Lane's translation is intended for the general public of both sexes, and it was absolutely necessary to excise a number of words, phrases and passages on the score of decency. Even a few complete tales had to be omitted, because they could not be purified without destruction[14].

Stanley's remark is unjustified for the following reasons. First, Lane is involved in translation which requires that each and every word should be translated - be it decent or obscene. Secondly, there are many vulgar passages and verses in the original AN without which the AN might have been something else. Thirdly, it is not clear what Stanley Poole means by " excising a number of words and phrases and not all of them" ?

Regarding the translation of poetry Lane says:

> It was originally my intention to omit the whole of poetry, thinking that the loss of measure and rhyme and the impossibility of preserving the examples of paranomasia and some other figures with which they abound would render translations of them intolerable to the reader[15]

On this count, Lane's statement is absolutely right . His intention to omit all the poetical portions is justified because it is uniformly recognized by translators and critics that poetry is the most difficult genre to translate. This is because it is full of figures of speech - metaphors, similes, irony, rhyming, alliteration, versification and many other intricacies which are part and parcel of culture and no two cultures are alike. Robert Frost once said that poetry is that which is lost in translation. Hence, Lane's intention to omit all the poetical portions of the AN would have been justified. But Lane goes on to say:

> But afterwards I reflected that the character of the work would be thus greatly altered and its value as illustrating Arab manners and feelings, much diminished. I therefore, determined to preserve a considerable number of select pieces (verses), chosen either for their relative merits or because required by the context. [16]

This remark by Lane is off the mark because, we know the AN is replete with thousands of verses, as is stated by Richard F. Burton in his preface. Without these verses, the AN would have been otherwise. Usually in these tales, the speaker emphasizes what he says by reciting verses, which are more effective than prose. Hence, Lane's remark, which implies that some of these verses and not all of them, should be translated, is wrong. Again, Lane says, " And in a few instances, I have given only the first verse or the first couplet" [17]. He who gives the first verse can translate upto the last. In short, Lane should have translated the whole poetical portion, though poetry is lost in translation.

As for the omissions of tales, anecdotes etc., Lane says that he dropped those which are "comparatively uninteresting", or those which are," objectionable"[18]. What might appear uninteresting to Lane, might not seem so to Burton. Here it is to be noted that Edward Lane was probably the first one among the translators of the AN to say that such and such tales are uninteresting. Lane goes on to say that," But in doing this I have been particularly careful to render them so as to be perfectly agreable with the Arab manners and customs"[19]. How did

Lane know that such and such tales pertain to Arab manners and feelings by simply living in Egypt, whereas most of the tales have thier locale in Iraq during the reign of Haroun al - Rashid, Persia, India or even China. The manners and customs of Egyptians differ vastly from those of Syrians or Iraqis. Hence, Lane's remark is invalid.

Lane's demerit as a translator of the AN lies in the fact that he dropped lines, passages or even complete tales which he regarded as, "uninteresting" or "objectionable". He omitted as many as fourteen tales. Stanely Lane Poole, his nephew, has referred to these fourteen tales in his preface,[16] when he says:

> Five of the fourteen were omitted on the ground that they were inherently objectionable (The Seven Wezirs, of which Lane gave only an abstract; Delileh, Mesrur and Zeyn-el-Mawassif, the Merchant of Oman and Kamar-ez-Zeman and the Jeweller's Wife); Five because they resembled others in the collection (The Queen of the Serpents, Ardeshir and Hayat-en-Nufus, 'Ali Nur ed-din and the Frank King's Daughter, Abu-Al-Hasan of Khorasan and Abdulla Ibn-Fadi); four because they were tedious or uninteresting (Omar Ibn En-No'man, of which, however, Lane translated the included tales of Taj-el-Muluk and 'Aziz and 'Azizah; Taweddud, too learned and technical;

> Gharib and 'Ajib; and King Jeli'ad and his Wezir Shemmas).[20]

Lane's great achievement as an orientalist and as a translator of the AN lies in the annotations which he provided. These annotations abound with information about the manners and customs of Muslims. Richard F. Burton acknowledges Lane's notes, in his introduction:

> The student who adds the notes of Lane (Arabian society) to mine, will know much of the Muslim East, and more than many Europeans who have spent half of their lives in Oriental lands.[21]

Lane's notes throw ample light on Arab customs, ceremonies, costumes, household matters, and many other things. These series of explanatory notes were given by Lane at the end of each chapter of his translation, whereas Richard Burton puts his notes at the end of each page. Lane, afterwards, collected these notes in a book which came to be known as, The Arabian Society in the Middle Ages. These notes are sometimes lengthy. A large proportion of these notes contain a number of interesting extracts and quotations from famous Arabic historians and authors of the later middle ages. Lane lived in Egypt for years, and this helped him to appreciate well the Egyptians- their manners and customs.

It will do good to analyse some of the tales translated by Lane, comparing them with their Arabic counterparts from Bulak's edition,[22] Lane's primary text. Tales like, "The Porter and the Three Ladies of Baghdad", "The Voyages of Sindbad", and "Shahrayar and His Brother Shahzaman", can be well analysed, for they figure in almost all the editions of the AN.

In " The Porter and the Three Ladies of Baghdad" there are 113 verse couplets in the abridged Bulak's edition, whereas Lane has translated only 43 verses which are almost one-third of the original. Burton translated 233 verses in the same tale, depending upon Calcutta II edition. Burton's edition is not very much identical with that of Lane, specially before the two hundred nights. But, after the two hundred nights, says Gerhardt,[23] they are generally identical. Thus , it is clear that Edward Lane not only used an abridged edition, but he also abridged it further. It seems that Lane has chosen his 43 verses out of 113, at random. Moreover, Lane did not render the rhyme and rhythm of the original. He has not presented them at the expense of sense or meaning . Hence, his translation of these verses is more accurate than Burton's, whose rhyme and rhythm

are artificial and awkward. Lane translated the verses of the cateress (the woman who supplies food) as follows:

> If of love we complain, what shall we say? Or consuming through desire, how can we escape ?
> Or if we send a messenger to interpret for us, he cannot convey the lover's complaint.
> Or if we would be patient, short were our existence after the loss of those we love.
> Nought remaineth to us but grief and mourning ,and tears streaming down our cheeks. [24]

Richard Burton translates the same lines as follows:

> If we 'plain of absence what shall we say?* Or if pain afflict us where wend our way?
> An I hire a truchman to tell my tale* The lover's plaint is not told for pay:
> If I put on patience, a lover's life*After loss of love will not last a day:
> Naught is left me now but regret, repine* And tears flooding cheeks for ever and aye:[25]

The lines can be paraphrased, in prose, thus:

If we complain of love what will we say, or consumed by longing where will we go; Or if we send our messenger to complain on our behalf, he can not express the lover's complaint; Or if we have patience, we will have some existence after the loss of our lovers, because we are left with regret, grief and tears flowing down our cheeks.[26]

On comparing these lines, we see that Burton seperated the hemistichs by (*) , a mark which is used in the Arabic version of Bulak's edition. Lane seperated his verses by using punctuation marks. Comparing the above lines with their Arabic original, we observe that Lane is more faithful to the original than Burton is. This is firstly because Lane did not consider the rhyme and rhythm of the original, which might appear surprising or artificial to the English readers . Secondly, the Arabic lines are written in an easy manner, at least easier to the Arabic audience than Burton's version to the English. Lane's exclusion of rhyme and rhythm can be justified. As for the accuracy of the translation of these passages , Burton used the word, "absence", which is a wrong rendering for its Arabic counterpart, which means , love, as correctly used by Lane. Burton in the first line uses 'we' and in the second line uses 'I', whereas Lane uses 'we' throughout which is identical with the original. On the whole, Burton's archaic and affective style is contrasted by Lane's simplicity and directness of verse as well as prose rendering. Lane's rendering is more faithful to the original and free from difficulties.

Likewise, Lane translated one of the verses as, "Our eyebrows carry on an intercourse between us", whereas Burton translated it as," Our eyebrows did all duty 'twixt us twain ; * And we being speechless love spake loud and plain". It is to be remembered that Lane has intended his translation as a " household book ."[27] Hence , overburdening his translation with intricacies and the extravagant eroticism are out of place.

Lane's prose often lacks fire and force, but it is smooth and direct, conveying approximately the sense or impression produced by the original, which is itself easy and smooth. Stanley Lane says that, "The slightly antiquated tone of translation is more appropriate than the mixture of slang and archaism, with which more recent translators have sought to reproduce the effect of the Arabic ".[28]. A few examples from "The Porter and Ladies of Baghdad" will suffice to show Lane's rendering of prose. Lane writes in one of the passages in this tale:

> Thus they continued until the approach of night, when they said to the porter, Depart, and shew us the breadth of thy shoulders;- but he replied, Verily the departure of my soul from my body were more easy to me than my departure from your company; therefore suffer us to join the night to the day, and then each of us shall return to his own, or her own, affairs.[29]

'Thy' and 'shew' are but antiquated terms. If we want to render this passage, it would remain the same but substituting 'thy' and 'shew' with "your" and "show". After all, the sense is clearly conveyed. Burton renders the same lines thus:

> Thereupon said they to the Porter, "Bismillah, O our master, up and on with those sorry old shoes of thine and turn thy face and show us the breadth of thy shoulders !" Said he, "By Allah, to part with my soul would be easier for me than departing from you: come let us join night to day, and tomorrow morning we will each wend our own way.[30]

While disregarding the differences in the editions of both Burton and Lane, their passages almost convey the sense of the original.

Burton, at the very outset of his translation, describes King Shah Zaman's return to his palace unexpectedly in the following lines:

> But when the night was half spent he bethought him that he had forgotten in his palace somewhat which he should have brought with him, so he returned privily and entered his apartments, where he found the Queen, his wife, asleep on his own carpet-bed, embracing with both arms a black cook of loathsome aspect and foul with kitchen grease and grime. When he saw this the world waxed black

> before his sight and he said, " If such case happen while I am yet within sight of the city what will be the doings of this damned whore during my long absence at my brother's court?" So he drew his scymitar and, cutting the two in four pieces with a single blow, left them on the carpet and returned presently to his camp without letting anyone know of what had happened. [31]

Lane translates the same passage from the Bulak Arabic edition, thus:

> At midnight , however, he remembered that he had left in his palace an article which he should have brought with him; and having returned to the palace to fetch it, he there beheld his wife sleeping in his bed, and attended by a male negro slave, who had fallen asleep by her side. On beholding this scene, the world became black before his eyes, and he said within himself, If this is the case when I have not departed from the city, what will be the conduct of this vile woman while I am sojourning with my brother? He then drew his sword, and slew them both in the bed: after which he immediately returned, gave orders for departure, and journeyed to his brother's capital.[32]

This passage , may be better translated, thus:

When it was midnight, he [King Shah Zaman] remembered something which he had forgotten in his palace, for which he returned and entered his palace,

where he found his wife asleep in his bed, embracing one of his black slaves. Now when he saw this, the world became black in his eyes, and he said to himself ,"If this thing happens while I am still in the city, what will be the condition of this damned when I go to my brother for a certain time?" Then, he drew his sword, smote the two in the bed, returned immediately to his companions whom he bade to leave for his brother's city.[33]

In his translation of this passage, Burton adds, "Of loathsome aspects and foul with kitchen grease and grime", "In four pieces with a single blow", and, "The Queen", which he took from other sources, other than his main source, Calcutta II. While ignoring, Burton's additional phrases which make the situation more dramatic, it is clear that these passages convey the same sense or spirit of the original. Burton uses archaic as well as new vocabulary and expressions to convey the sense of the original Arabic. On the other hand, Lane uses simple language. Again , Lane's passage lacks fire and force, but it is smooth and direct, conveying approximately the simplicity of the original.

As for, "Sindbad the Seaman and Sindbad the Landsman", the voyages which occur after two hundred

nights, the point at which all the original Arabic editions of AN are almost identical. Therefore, these voyages of Sindbad can provide the best estimate of not only Lane's translation, but also of all the translators of the AN. These voyages have inspired many authors in the West to write about their adventures. We all know about Robinson Cruisoe and Gulliver's Travels. which evoke wonder, surprise and suspense.

As far as these voyages are concerned, there are fifteen verses in Bulak, all of which are translated by both Burton and Lane. It is to be noted that all the Arabic verses of 'Sindbad' do not pose difficulty. They might be followed even without consulting an Arabic dictionary.In other words, they read like prose. Comparing these verses with their English rendering in Lane's version, it is clear that Lane rendered them accurately. The sense or spirit is clearly preserved. The measure, rhyme and rhythm are not considered by Lane, and Lane is to be excused for leaving them untranslated.

If we have to translate these verses, our rendering of them will be closer to Lane's than to Burton's , despite Burton's claim in his preface, that he has translated them as an Arab would translate. Burton translates them in an

archaic, rhymed and affective manner. A few examples from both Burton and Lane will suffice to throw some light on their translation . Lane wrote in the, "First Voyage of Sindbad the Seaman":

> In proportion to one's labour, eminences are gained;and he who seeketh eminence passeth sleepless nights.
> He diveth in the sea who seeketh for pearls, and succeedeth in acquiring lordship and good fortune.
> Whoso seeketh eminence without labouring for it loseth his life in the search of vanity.[34]

Burton translates the same lines:

> By means of toil man shall scale the height;*
> Who to fame aspires mustn't sleep o' night:
> Who seeketh pearl in the deep must dive, *
> Winning weal and wealth by his main and might:
> And who seeketh Fame without toil and strife*
> Th' impossible seeketh and wasteth life.[35]

Thus, it is clear that Lane's lines are easier, more faithful and free from additions or omissions. Burton is, however, guilty of acts of omission and commission in his creation of rhyme.

Notwithstanding Lane's omissions of prose and verse, for reasons which he states in his preface, it is evident

that he presents the sense and spirit of the original. At times, Lane is more accurate than Burton. For example, Burton translates the Arabic word which means, 'black-bird' as , ' mocking-bird'[36], whereas Lane renders it accurately as, 'black-bird' [37]. Burton uses the plural form when he says, "Presently the stallions of the sea scent the mares and come up out of the water and seeing no one, leap the mares and do their will of them"[38], whereas the original Arabic text speaks of only one stallion.[39] This is accurately rendered by Lane. Burton says, "I made off with my best speed", [40] but we are told in the original that the gigantic bird carrying Sindbad landed on the top of a high hill which is not spacious enough to , "make off with best speed." Lane translates the same passage as , "Shaking as I did so, I walked away"[41], which is nearer to the original than Burton's. Burton says:

> The captain made fast with us to this island, and the merchants and sailors landed and walked about, enjoying the shade of the trees and the song of the birds, that chanted the praises of the One, the Victorious, and marvelling at the works of the Omnipotent King.[42]

However in the original text[43] we are told that the merchants and sailors, but not the birds, praised the One and the Victorious. This is translated accurately by Lane when he says ,"The master anchored our vessel at that Island and the merchants with the other passengers landed there, to amuse themselves with the sight of its trees and to extol the perfection of God, the One, the Omnipotent."[44] Likewise, while Burton writes, "Till I came to the channel of a draw-well fed by a spring of running water[45], Lane says," I walked among the trees and I saw a streamlet by which sat an old man."[46] Stanley Poole is right in observing: " No one has ever criticised Lane for the accuracy of his translation. He was criticised for omissions, and not for the accuracy of his translation."[47]

Yet, it is to be conceded that Burton's translation is complete, " uncastrated" and "unexpurgated", whereas Lane's is incomplete, leaving out many prose passages, verses, even many complete tales.

JOHN PAYNE'S TRANSLATION OF THE ARABIAN NIGHTS

John Payne, 1843-1916, was a scholar of no little skills, a translator of verse as well as of prose. In his life he complained bitterly of the public indifference to his poetry. He translated the whole of Omar Al- Khayyam, but it is, " Fitzgerald's translation of Omar Al- Khayyam which counts and not John Payne's, in the history of English Poetry".[48]

Richard F. Burton, in the preface to his translation of the AN tells us that," Mr. Payne's translation is the first and sole complete translation of the great compendium". Again, Burton says, "But the learned and versatile author bound himself to issue only five hundred copies, and not to produce the work in its complete and uncastrated form ... consequently, his excellent version is caviaire to the general - practically unprocurable"[49] On the other hand, Gerhardt calls John Payne the ,"Forgotten man".[50] Margaret Drabble's The Oxford Companion to English Literature[51], does not include John Payne, though Tony Lumpkin , a character in She Stoops to Conquer, by Goldsmith, is included in this work. Margaret Drabble speaks in more detail about Edward

Lane and Richard Burton, among the translators of the AN. Macdonald states, 'I did not find them [Payne's version] in libraries and never saw a reference to them"[52]

Since Payne's version is unprocurable. Hence John Payne's style of translation can be estimated by collecting some passages, from books such as The Art of Story Telling by Mia I. Gerhardt and The Devil Drives by F.M. Brodie.

Payne's voluminous pieces are nine in number. He translated primarily from Calcutta II, and Breslau editions. In this sense, Payne resembles Burton, for as we know these editions were also consulted by Burton, with the difference that, "Burton stated whenever he drew upon a secondary text (though sparingly) whereas John Payne did not state whenever he took from other sources."[53]

John Payne's as well as Burton's consultation of other texts, other than Calcutta II, their primary text , is excusable, for they did so to preserve the text, as much as they could. This is done because the AN editions are not absolutely identical in the wordings. Burton has included annotations in his translation, but Payne did not. We are told by Burton in his preface that

,"Explanatory notes did not enter into Mr. Payne's plan"[54]. A good translator should always provide commentary, without which the AN can hardly be understood. Burton's provision of annotations raised him to a rank higher than that of other translators, though it was Edward Lane, who first introduced notes on each chapter.

John Payn's preface states that his translation is intended as a , "purely literary work, produced with the sole object of supplying the general body of cultivated readers with a fairly representative and characteristic version of the most famous work of narrative fiction in existence"[55]. Payne also goes on to say in his preface: "No proper estimate can , therefore, be made of the fidelity of the translation except by those who are intimately acquainted with the whole of these Arabic editions."[56] One is reminded here of Thomas Wright and Gerhardt, who critically study the translations of the AN, especially those of Payne and Burton, without any knowledge of Arabic. Payne's translation is undoubtedly a purely literary work.

A good translation offers complete, faithful and pleasant rendering to the readers. Surely, Payne's

translation of the AN was directed at the European readers. A good translation is that which is taken by the readers as if it is an original work, without realising that they are reading a translated work. This may be possible in a bulky work such the AN, for these tales are after all a collection of tales-within-tales, the translation of which is possible. Thus, a translation with a lofty style is, not required in the case of the AN.

We are told by Burton that Payne printed the sole complete translation of the great ,"compendium", comprising about four times as much matter as that of any translator. He further says, "His version is most readable, his English with a sub-flavour of the Mabinogionic archaism, is admirable: and his style gives life and light to the nine volumes whose matter is frequently heavy enough".[57] Burton says that Payne succeeds in the translation of the most difficult passages, and he often gives choice of words and terms. His translation is picturesque.

It seems that Payne's was the first complete, unexpurgated translation of the original, because as we see that Lane's version is incomplete and expurgated,

leaving out many passages, as well as complete tales. As for Burton, who came after Payne, he drew heavily upon him. But Burton's translation is more extensive in the sense that he translates seventy-eight more stories than Payne. Furthermore, Burton provides annotations which are indispensable for grasping this work.

On comparing the style of some of Payne's passages, we find that it is just the opposite of the style in which the original AN is written. The original, Alif Layla Wa Layla, is characterized by a style which is simple, direct and free from difficulty. These tales -within -tales, attract our attention for their subject matter which holds us spellbound. But as for the poetry of the original, it is its style and beauty which count. The speaker always cites couplets to prove whatsoever he says. Thus, instead of talking in prose, a verse or two may suffice. On the other hand, Payne's style which is obsolete and lofty is just the opposite of the original. Payne almost presented the sense and spirit of the original. This does not mean that Payne's translation is a successful rendering . He told Thomas Wright once that he intended to make his translation a "monument of noble English prose". Both Payne and Burton should have used the style which

pertains to the original, instead of being involved in lofty, formal language - a style which is, in fact, not devoid of beauty, and a style which gives the translation an air of "pretentiousness" and "affectation".

It seems, as is said before that John Payne is forgotten. Both Thomas Wright and Gerhardt did their best to extol Payne, it seems, at Burton's fame. Both Thomas Wright, a famous biographer of both Burton and Payne, and Gerhardt did not know Arabic, and thus, it is very strange that the AN translations should be discussed, especially their accuracy by those who do not know Arabic. But originally, it was Thomas Wright, who listed parallel collumns of the translators of the AN, with the aim, as, "to show that Richard Burton has taken greatly from Payne."[58] Since then, a number of scholars have taken side with John Payne. For example, M.I. Gerhardt says,"As in many a '1001 Nights-Story, it is to the undeserving and unscrupulous one [meaning thereby Richard Burton] that the good things go."[59] Again Joseph Campbell in 1952, wrote emphatically that, "Burton followed it, [Payne's edition] word for word, even semicolon for semicolon ."[60]

Like Richard Burton , Payne filled the gaps and omissions of Calcutta II, his primary text, by quoting from Breslau, Bulak and Calcutta I. In this regard the difference between Burton and Payne is that Burton acknowledges, though sparingly, whenever he drew upon any of his secondary texts, whereas Payne did not state so. This borrowing from different editions by Payne and Burton, as well as other translators, is good. It is done to present a comprehensive edition. Here are the translators whose minds are so much preoccupied with the task of translating a "bulky" work, drawing upon many editions.

This is not to say that the versions of both Burton and Payne are absolutely the same word by word. Granted that both of them consulted the same editions of the original but it may be in order to say that what may appear complete in Burton's view may not appear so in Payne's. No Arabist, even no Arab, can identify the exact gaps and omissions of the editions of the AN. Here it will suffice to say that these editions may stand as complementary to each other, with the difference that Calcutta I and Bulak are more abridged than the other two editions.

Quoted below is a passage translated by both Payne and Burton, to show that their works are not identical, notwithstanding the fact that both Payne and Burton consulted Calcutta II, Breslau, Bulak and Calcutta I. Payne describes King Shah Zaman's unexpected return to his palace, at the very outset of the Nights as follows:

> In the middle of the night it chanced that he bethought him of somewhat he had forgotten in his palace: so he returned thither privily and entered his apartments, where he found his wife asleep in his own bed, in the arms of one of his black slaves. When he saw this, the world grew black in his sight, and he said to himself, "If this is what happens whilst I am yet under the city walls, what will be the condition of this accursed woman during my absence at my brother's court ? " Then he drew his sword and smote the twain and slew them and left them in bed and returned presently to his camp, without telling anyone what had happened.[61]

Burton renders the same passage in the following lines:

> But when the night was half spent he bethought him that he had forgotten in his palace somewhat which he should have brought with him, so he returned privily and entered his apartments, where he found the Queen, his wife, asleep on his own carpet-bed, embracing with both arms a black cook of loathsome aspect and foul with kitchen grease and grime. When he saw this the world waxed black

> before his sight and he said," If such case happens while I am yet within sight of the city what will be the doings of this damned whore during my long absence at my brother's court?" So he drew his scymitar and, cutting the two in four pieces with a single blow, left them on the carpet and returned presently to his camp without letting anyone know of what had happened.[62]

This passage may be better translated, thus:

When it was midnight, he remembered something which he had forgotten in his palace, for which he returned and entered his palace. He found his wife asleep in his bed embracing one of his black slaves. Now, when he saw this, the world became black in his sight, and he said to himself "If this thing happens while I am in the city, what will be the condition of this damned woman when I go to my brother for a certain time"? Then he drew his sword and smote the two in the bed, returned immediately to his companions, whom he bade to leave for his brother's city.[63]

Leaving out the way these translators express the sense of the original, we find that both these specimens do not have the same wordings, with the exact sense of the word, though both Payne and Burton consulted the same editions. Burton's, "A black cook of loathsome aspect

and foul with kitchen grease and grime", and "cutting the two in four pieces with a single blow", are "one of his black slaves" and "smote the twain and slew them" in Payne's rendering. The point to be emphasized is that Payne's and Burton's dependence upon the same texts does not mean that their translations have absolutely same wordings. On the other hand, Burton's additional phrases in this passage make the situation more dramatic.

Considering, on the other hand , the style and accuracy of Payne's and Burton's translations with special reference to this passage, it is clear that there is a close affinity between their styles. Both of them present the sense of the original. But Burton's personal involvement and the changes he introduces establish his excellence over Payne.

Another passage translated by both Burton and Payne, may be analysed. Burton translates one passage thus:

Abu Suwayd and the Pretty Old Woman.

> (Quoth Abu Suwayd) I and a company of my friends, entered a garden one day to buy somewhat of fruit; and we saw in a corner an

old woman, who was bright of face, but her head-hair was white, and she was combing it with an ivory comb. We stopped before her, yet she paid no heed to us neither veiled her face: so I said to her, "O old woman, wert thou to dye thy hair black, thou wouldst be handsomer than a girl: what hindereth thee trom this ?" She raised her head towards me- And Shahrazad perceived the dawn of day and ceased to say her permitted say.

Now when it was the four hundred and twenty-fourth Night,

She said, it hath reached me, O auspicious King, that Abu Suwayd continued:

When I spoke these words to the ancient dame she raised her head towards me and, opening wide her eyes, recited these two couplets:

*I dyed what years have dyed, but this my staining**
Lasts not, while that of days is aye remaining:
*Days when beclad in gear of youth I fared * Raked*
fore and aft by men with joy unfeigning.

I cried: By Allah, favoured art thou for an old woman! How sincere art thou in thine after-pine for forbidden pleasures, and how false is thy pretence of repentance from frowardness[64]

Payne translates the same passage as:

Abu Suweid and the Handsome Old Woman.

(Quoth Abu Suweid), I entered a garden one day, I and a company of my friends, to buy

somewhat of fruit; and we saw , in a corner of the place, an old woman, who was bright of face, but her hair was white, and she was combing it with a comb of ivory. We stopped before her, but she paid no heed to us neither veiled her face, So I said to her, "O old woman, wert thou to dye thy hair black, thou wouldst be handsomer than a girl. What hinders thee from this?" She raised her head and looking at me with great eyes, recited the following verses:

NIGHT *That which the years had dyed, I dyed erewhen;*

CCCCXXIV *but, sooth to tell, My dye endureth not, whilst*
that of Time's perdurable.
Clad in the raiment of my youth and beauty, of
old days, Proudly I walked, and back and front,
men had with me to mell.

"By Allah," cried I, "bravo to thee for an old woman! How sincere art thou in thy yearning remembrance of sin and how false in thy pretence of repentance from forbidden things."[66]

Leaving out the translation of verses in this passage, for they contain some vulgar statements, the prose portion can better be translated, thus:

It is also related, says Shahrazad, that Abu Suwaid said: It happens that I and a company of my friends, entered a garden, once a day, to purchase somewhat of

its fruits. We saw beside that garden an old woman with a beautiful face, but her hair was white. She was combing it with a comb made of ivory. We stopped before her, but she did not greet us, nor did she veil her hair. (Continued Abu Suwaid), I said to her, "O old woman, if you dyed your hair black, you would appear more beautiful than a young girl. What prevents you from this ?" She raised her head towards me, and Shahrazad perceived the morning of day, and stopped saying her permitted speech.

Now when it was four hundred and twenty-four nights.

Shahrazad said, it reached me O fortunate King that Abu Suwaid said," when I said to the old woman so, she raised her head towards me and gazed at me and started singing the following verses. (Contined Abu Suwaid) I said to her. "How good are you, O old woman! How faithful are you in saying the forbidden saying, and how false in your pretence of repentance from sins.[65]

First of all, the somewhat similar translation of the passage may show Burton's dependance upon Payne, to which he referred in his preface, and for which a cry of plagiarism was raised against Burton by Gerhardt and

others. In this passage, Burton's translation consists of 233 words, whereas Payne's words are 201 which is more condensed and abridged than Burton. Burton in this passage, as well as in all the Nights , always presented the Nights' break, " And Shahrazad perceived the dawn of the day and ceased to say her permitted say", and the one or two lines that follow, "She said it hath reached me O auspicious king ... ", whereas Payne, "suppressed it as he always does"[67] In this instance, as in many others, Burton is more faithful to the text.

Payne's "looking at me with great eyes", which may be taken to mean that the woman's eyes were big and beautiful, is an inaccurate rendering for its Arabic counterpart which reads, "She gazed at me". Burton's "opening wide her eyes" is nearer to the original than Payne's. On the other hand, Burton's head-hair is but a word-for-word translation of the original. Again, Burton's "Handsomer than a girl" is an inaccurate for its Arabic counterpart, "more beautiful than a girl". Payne's, "How sincere art thou in thy yearning remembrance of sin" and Burton's, " How sincere art thou in thine after-pine for forbidden pleasures," may convey the sense, but not exact as the original Arabic, which reads "How faithful are you in saying the forbidden saying."

In the title, Burton used the adjective,"pretty" to describe the woman, which is more appropriate than, " handsome" used by Payne, a term used for men's appearance rather than women's beauty. The sentence, "O old woman, wert thou to dye thy hair black , thou wouldst be handsomer than a girl. What hinders thee from this?" may show Burton's reliance upon Payne. It is to be noted that Gerhardt cites this passage to show that Burton has borrowed from Payne. The important point here is that what is applied to this passage regarding Burton's borrowing from Payne can not be applied in the same degree to the whole of Payne's and Burton's translation.

What holds true of this passage, can not be applied to the whole of Burton's and Payne's translation. For example, Payne translates one of the passages thus:

> When the morning morrowed he annoited the feet of him with the water the which they two had taken it from the herb and descended to the sea and went walking in it days and nights and he wondering at the horrors of the sea and the marvels of it and the rarities of it and he ceased not going upon the face of the water till he came to an island as indeed it [were] Paradise so Beloukiya went up to that

> island and became wondering at it and at the beauty of it and wandered in it and saw it a great island the dust of it saffron and the gravel of it cornelian and precious stones ... .[68]

In this passage, Payne's translation is done by replacing each and every Arabic word by its English counterpart . Such translation is not free from inaccuracy and tedium. Here the beginnings as well as the endings of sentences are not given and the whole passage is mixed up as if it is one sentence, hence it is unpleasant to read.

Notes

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3. Richard F. Burton, The Book of the Thousand Nights and a Night, ed. Leonard C. Smithers, 12 vols. (London, 1897), I, xx-xxi.
4. *Ibid,* p. xxi.
5. Al-Qalmawi, *Op.cit,* p. 21.
6. *Ibid.*
7. Gerhardt, *Op.cit,* p. 68.
8. M. Th. Houtsma, et al, First Encyclopaedia of Islam 1913-1936, 9 vols. (Leiden, 1987), 1, 68.
9. Stanley Lane-Poole (ed.), "Preface", Arabian Nights' Entertainments, 4 vols. (London, 1914), iv, vii.
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12. Saa'd, *Op.cit,* p. 45.
13. Frank Mclynn, Of No country: An Anthology of the Works of Sir Richard Burton (London, 1990), p. 166.

14. Lane-Poole, *Op.cit,* p. viii.

15. *Ibid.*

17. *Ibid.*

18. *Ibid.*

19. *Ibid.*

20. Lane-Poole, *Op.cit,* p. ix.

21. Burton, *Op.cit,* p. xxviii.

22. Mohammad Qitta Al-Adwi (ed.), Alif Layla Wa Layla. (Arabic), 2 vols. (Referred to as Bulak's Edition in all subsequent references) (Baghdad, 1832).

23. Gerhardt, *Op.cit,* p. 12.

24. Lane-Poole (ed.), Stories from the Thousand and One Nights; the Arabian Nights' Entertainments (Referred to as Stories from the AN in all subsequent references (Danbury, 1980), p. 63.

25. Burton, *Op.cit,* 1, 92.

26. Bulak's Edition, 1, 29-30.

27. Padraic Colum (ed.), "Introduction", The Arabian Nights: Tales of Wonder and Magnificence (New York, n.d), p. x.

28. Lane-Poole, "Preface", Arabian Nights' Entertainments p. viii.

29. Lane-Poole, Stories from the AN, p. 59.

30. Burton, *Op.cit,* 1, 85-86.

31. *Ibid,* p. 4.

32. Lane-Poole, Stories from the AN, pp. 6-7.

33. Calcutta Second, 1, 2.

34. Lane-Poole, Stories from the AN, p. 235.

35. Burton, *Op.cit,* 4, 347.

36. *Ibid,* p. 343.

37. Lane-Poole, Stories from the AN, p. 231.

38. Burton, *Op.cit,* p. 350.

39. Calcutta Second, 3, 12.

40. Burton, *Op.cit,* p. 358.

41. Lane-Poole, Stories from the AN, p. 245.

42. Burton, *Op.cit,* p. 356.

43. Calcutta Second, 3, 19

44. Lane-Poole, Stories from the AN, p. 243.

45. Burton, *Op.cit,* pp. 389-390.

46. Lane-Poole, Stories from the AN, p. 275.

47. Lane-Poole, "Preface", Arabian Nights' Entertainments. p. vii.

48. Gerhardt, *Op.cit,* p. 79.

49. Burton, *Op.cit,* 1, xxii.

50. Gerhardt, *Op.cit,* p. 77.

51. Margaret Drabble, The Oxford Companion to English Literature (Oxford, 1985).

52. Gerhardt, *Op.cit,* p. 87.

53. *Ibid,* p. 88.

54. Burton, *Op.cit,* 1, xxvii.

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58. Fawn M. Brodie, The Devil Drive: A Life of Sir Richard F. Burton (New York, 1967), p. 34.

59. Gerhardt, *Op.cit,* p. 87.

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61. *Ibid,* pp. 342-343.

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63. Calcutta Second, 1, 2.

64. Burton, *Op.cit,* 4, 120-121.

65. Calcutta Second, 2, 464-465.

66. Gerhardt, *Op.cit,* p. 83.

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Chapter 3

AN ESTIMATE OF BURTON'S TRANSLATION OF THE ARABIAN NIGHTS

This chapter is an attempt to evaluate Burton's translation of the AN vis-a-vis the original Arabic counterpart. It brings out examples of his inaccurate and wrong translation. At many places, we give our translation when Burton falls short of presenting the sense and spirit of the original. In comparing many passages from Burton's version with their Arabic counterparts, the following terms of reference have been empoloyed.

1) Categories of words- formal, informal, archaic, new, etc.
2) Sentence order.
3) Cadence.
4) The accuracy in Burton's translation.
5) The inaccuracy in Burton's translation:
   a) Inaccurate phrases.
   b) Inaccurate words.
   c) Inaccurate verse rendering.
   d) Inaccurate rhymed prose rendering.
   e) Inaccurate annotations.
6) Errors.

7) Additions.

8) Omissions.

9) Burton- Payne controversy.

But, before discussing each of these points, let us say a word about the AN, its publication history and editions; Burton's main source and Gerhardt's objection to Burton's use of many editions.

The Thousand and One Nights or the Arabian Nights was not composed to be written in the form of books which we have today in many libraries.[1] The purpose behind composing such a valuable treasure was to provide amusement for the public. The 'Rawi' or narrator used to carry these tales wherever he went, adding and omitting these tales till the day when these tales took their present shape. These tales are wondrous, of which the period, places, origin and author or authors, are a matter of controversy among critics and translators. It suffices to state here that many researches have been done on the above - mentioned controversial aspects of the AN.

It is believed that the first reference to the Nights occurs in a 9th century fragment.[2] It is next mentioned in 947 by al-Masudi, (died in 957), an Arab historian, in his book, which was known as Muruj al-Dhahab' or 'Fields

of Gold', a book concerned with popular fiction and writings of the day. Al-Masudi, in his book "disparagingly mentions an early collection of stories which he calls the 'Alf Layla' or the Thousand Nights".[3]

The AN is literature and being literature it is the mirror to the age with which it deals. Yet it is literature of all periods and all places. The stories have been told and retold to suit each age in which it was narrated. The AN stories were always "modified to suit the demands of the age".[4]

It is outside the purview of the present study to address questions regarding the origin, places, authors and periods of the AN . This is because before the publication of the AN there was no distinction among the people of the Middle East. However, with the publication of the AN, distinction between the Arabs and others, and even between the Arabs, developed. "This distinction between Arabs and others was further manifested in the appearance in England of the Persian Tales and the Turkish Tales".[5]

Each and every translator and critic of the AN has his different view regarding the origin of the AN. Galland, a French Orientalist who translated the AN between 1704

and 1717 believes in the Indian origin of the AN . Jonathan Scot, an English translator, who translated the AN in 1811 holds that the AN is written by many authors whose nationalities are not known.[6] Edward Lane, 1801-1878, another English translator whose version appeared in 3 volumes between 1839-41, believes that it is a single author's work. He further maintains that AN was "collected between 1475-1635".[7]

What is important here is that Richard F. Burton's 1821-90, view on the AN. His views feature in the "Terminal Essay", with which he closes his translation of the AN, when he says:

> To conclude: From the data above given I hold myself justified in drawing the following deductions:-
>
> 1. The framework of the book is purely Persian, perfunctorily Arabised, the archtype being the Hazar Afsanah.
> 2. The oldest tales such as Sindbad (the seven Wazirs) and King Jilad, may date from the reign of Al-Mansur, eighth century A.D.
> 3. The thirteenth tales mentioned as the nucleus of the Repertory, together with 'Dalilah the Crafty', may be placed in tenth century.
> 4. The latest tales, notably Kamar al- Zaman the Second and Ma'aruf the Cobbler, are as late as the 16th century.

5. The work assumed its present form in the thirteenth century.

6. The author is unknown for the best of reasons, there never was one: for information touching the editors and copyists we must await the fortunate discovery of some MSS.[9]

From this, it is clear that Burton believes in the Persian origin of the AN.

The AN has three outstanding elements: Indian, Baghdadian and Cairene, which have contributed to the bewilderment of critics and translators. The Indian element is characterized by long sea journeys and supernatural elements.[9] The Baghdad element is concerned with the merchants and traders. The Cairene is related to the depiction of the life of cobblers, porters and the like. One commentator observes: "There are stories of king Solomon, of the Kings of ancient Persia... of the Caliphs and Sultans on one side, and stories in which jinns, coffee and tobacco are mentioned on the other side."[10]

It is plausible that the AN may be Persian in origin, and some of the Persian tales and names might have been changed for Iraqi tales or names during the Abbasid Age, 750-1258 in which translation was at its climax, especially because we see that the tales concerning

Haroun al-Rashid, 763-809, and his minister Ja'afar are not true, or in other words, Haroun al-Rashid of the AN is different from the Haroun of history.

The original Arabic editions of AN appeared in the eighteenth century. These are four Arabic editions which are:

1) Calcutta 1, 1814/18, 2 vols. also called Shirwani edition.

2) Bulak 1835, 2 vols., sometimes called the Cairo edition.

3) Calcutta II, 1839-42, 4 vols. also called Macnaghten edition

4) Breslau 1825-38, 8 vols. ed. by M. Habicht +4 vols., 1842-43, ed. by H. Fleischer[11].

Calcutta 1, contains only 200 Nights.[12] In Bulak edition some stories are given in summary. In his notes "Burton often calls attention to the gaps and curtailments of Bulak."[13] Calcutta II edition is a complete edition'[14] Breslau edition is a compilation of stories taken from different sources.[15] However, "there is no law or criterion to decide what properly belongs to the original AN and what does not".[16] Here it is to be noted that the "original

AN with all its additions and omissions will not exceed 264 stories, divided into a thousand and one Nights".[17]

Whatever be the differences in the editions of the original AN, these editions have the same frame of story; Shahrazad by her intelligence, magnificence and magnetism of her tales, saves the life of other women, as well as the life of her sister-Dunyazad from the tyranny of King Shahrayar by telling him her stories, leaving them incomplete and promising to finish them the following night. In addition to the similarity of the story frame, these editions of the original AN have the same purpose-entertaining and amusing the public. "So long as there are ears to hear, Shahrazad will be heard."[18]

Burton's main source or original AN edition is Calcutta II, 1839-42, in four volumes. It is based on the edition brought from Egypt by Mager Macan to Calcutta, India. It is a complete edition, to which Burton refers in his Introduction as, "the least corrupt and the most complete".[19] Burton's other source is Breslau edition, a "compilation of stories taken from different sources".[20]

By drawing upon more than one edition, Burton wanted to preserve not only the manner but also the matter of the great original AN . By 'manner' he means

the style and quality of his translation or rather 'by writing as the Arab would have written in English.'[21] By the 'matter' Burton means the subject matter by quoting different sources of the original AN. Burton is justified in doing so, for the sources of the original AN do not have exactly the same wordings.

Burton has given a complete rendering of the AN while drawing upon the above mentioned editions. The idea of translating such bulky volumes struck Burton as early as 1852, when he decided to produce a full, complete, copy of the great original'[22] with his friend, Steinhaeuser, a great linguist, to whose memory Burton's work is dedicated. They collaborated together; Steinhaeuser working on prose and Burton on verse. But unfortunately, Steinhaeuser died a premature death, leaving Burton alone in his task.

Burton produced a complete translation of the AN in seventeen volumes[23], ten volumes, 'Original Nights' adding to them what he calls 'Supplemental Nights', in seven volumes which "he took from different sources."[24]

Gerhardt objects to Burton's use of many editions for his translation. He says 'the conclusion of the collection framing story, brief and terse in Calcutta II, he amalgates

with the much more elaborate version from Breslau, preserving the highlights of both: Shahrazad's three children as well as the splendid double wedding.'[25] First of all, it is to be pointed out that the editions to which Gerhardt refers were in Arabic, whereas Gerhardt does not know Arabic. He says "It may seem strange that '1001 Nights'- translation should be discussed, but also their fidelity be estimated by some one who has no knowledge of Arabic",[26] by which he means himself. Secondly, the word 'amalgate' implies that Burton has mixed up material with other editions, other than Calcutta II, his primary source. But this is wrong because Burton says in his Introduction that by doing so he wants to preserve not only the manner, but also the matter of the great original. It is not to be forgotten that the AN has many editions which do not have the same wordings. Thirdly, when Gerhardt says 'Splendid double wedding' occurs in the conclusion of both Calcutta II and Breslau editions, he is totally wrong, for in the conclusion of Calcutta II we have what may be termed as 'splendid single wedding'.

The following conclusions, the first one from Calcutta II and the second one from Breslau, will show Gerhardt's baseless remark:

Calcutta II conclusion: "Shahrazad at this time bore the King three male children - one walking, one crawling and one sucking. She requested the king to spare her life for the sake of her children. The King, hearing this wept, pressed his children to his bosom, saying "By Allah I have forgiven thee before the coming of these children".[27] Then the city was decorated for thirty years, and they continued to live and enjoy life till they died".

Breslau conclusion: In addition to the above mentioned lines this edition ends with many additions: With the two brothers' (Shahrayar and Shahzaman) marriage with the two sisters-Shahrazad and Dunyazad (what Gerhardt calls splendid double wedding); with the two Kings' appointment of their father-in-law as the minister, to be viceroy in Samarcand and assigned five chief Emirs to accompany him.

Again, Gerhardt remarks that "Burton in the "Sixth Voyage of Sindbad", goes back and forth at random so that in his rendering the whole account becomes incoherent"[28]. How did Gerhardt know that Burton goes back and forth at random between the editions without his knowledge of Arabic, in which these editions are ? It does seem strange that the 1001 Arabian Nights' translation should be discussed and their fidelity

estimated by someone who does not know Arabic. Nevertheless on analysing carefully the 'Sixth Voyage of Sindbad the Seaman'[29] the result can be stated thus: Burton filled as he did in most of his translation the gaps and deletions of his main source, Calcutta II, in order to present and preserve the 'matter' of the original. Likewise, in the 'Sixth Voyage of Sindbad the Seaman' he quotes many lines. It is to be stressed that Burton added lines or passages in these pages, but he did not omit anything from his source. On the contrary, Burton's effort to preserve the essence and entity of the above mentioned story should be commended. Gerhardt's remark is once again off the mark.

Another point to be discussed here is Gerhardt's remark about Burton when he says that he translated ten bulky volumes in two very broken years, 1881-83[30]. He also alleges that Burton plagiarised Payne, an English Orientalist, whose translation of the AN appeared between 1882-84. But Burton in his introduction[31] says that in 1852, soon after the pilgrimage to al-Madina and Mecca, he thought of producing a complete and faithful translation of the great original. It is to be noted that Gerhardt bases his argument on Thomas Wright, 1810-77, who like him, does not know Arabic.

Gerhardt has built his argument upon trivial things such as the similarity of sentences and phrases. Even Payne himself shows the similarity and sameness of the imagery of the AN when he says that in the tales "eyebrows are always a bended bow, lips are always coral, eyes are lakes of jets and cheeks are blood red anemones[32]. Such triviality Gerhardt notes when he cites a passage, in which the sameness of , "How false art thou in thy pretence..."[33] occurs in Burton's as well as Payne's translation. Gerhardt forgets Burton's indebtedness to Payne[34]. He forgets also that, "Burton translated 78 more stories than Payne, in his Supplemental Nights"[35]. How pungent is Gerhardt, when he ends his discussion on Payne, by saying "As in many a 1001 Nights Story it is to the undeserving and unscrupulous one that the good things go"[36].

If Burton is to be censured at all, it may be on the ground that when he draws upon a secondary text, he sometimes says so in his footnotes, and sometimes not. Therefore, Gerhardt's remark, regarding this point is justified. On the other hand, Burton may be pardoned in the sense that he might have thought that if he did this, he would overburden his annotations with things

unnecessary, especially when he has acknowledged the editions which he consulted in his Introduction to the Nights [37].

Burton, 1821-90, was a great linguist, who took to languages as other men to liquor. He was one of the three or four great linguists of his time mastering as many as twenty-nine languages and enough dialects to add upto more than forty[38]. He knew thirty-five languages and dialects[39]. The Arabic language, which he liked very much, he once described it as a faithful wife following the mind and giving birth to its offspring[40]. Burton was not only a linguist but he was also a writer, scholar, scientist, explorer, poet and swordsman[41].

Burton's version includes such stories as, "The Porter and the Three Ladies of Baghdad", "The Fisherman and the Jinni", "The Hunchback's Tale", "The Trader and the Jinni", "Alaeddin or the Wonderful Lamp", "The Caliph's Night Adventure", "Ali Baba and the Forty Thieves", "Sindbad the Seaman and Sindbad the Landsman" and many others which are incorporated in the European culture. Do not the "Voyages of Sindbad " attract us? Does not the tale of Hunchback evoke humorous amusement, suspense and surprise ? Have not the stories

of Sindbad and many others inspired many authors in the West to write about their adventures? Nay, we all heard about the adventures of Robinson Crusoe and Gulliver's Travels. Even it is said that there is no one in England who has not read these books'[42].

Some of the tales like , "The Porter and the Three Ladies of Baghdad" bristle with vulgarity and coarseness. Burton, when one of his friends drew his attention to the vulgarity of his translation, defended his use of vulgarism, by saying: "To those critics who complain of raw vulgarism ... I can reply only by quoting the words said to have been said by Dr. Johnson (to a woman) who complained of the naughty words in his dictionary-you must have been looking for them, Madam"[43]. Here it is to be noted that Burton should not be blamed for the coarseness and vulgarity of his translation, simply because they are there in the original AN. For example, in the original Arabic, Calcutta II edition there is too much vulgarity in the story, "The Porter and the Three ladies of Baghdad"[44].

Burton's translation is full of different categories of words-formal, informal, archaic, and new English words.

His translation is replete with words like; 'thee', 'thou', 'eye', 'thine', 'mine', Sayest', 'maketh', 'thy', 'get', 'methink' 'lo', 'nay', 'wee', 'bespake', 'nighted', 'drave', 'spake', 'sire', 'you', 'say', 'think', 'make', 'spoke', in short a mixture of archaism and neologism. Here it is to be noted that Francis Bacon, 1561-1625, used such words as 'sayest', 'maketh', and Shakespeare, 1564-1616, used words like 'anon', 'nuncle' in plays, as for example, King Lear (1604-5), in the dialogue between the Fool and King Lear when Shakespeare has his Fool say "If thou wert my Fool Nuncle, I'd have thee beaten for being old before thy time"[45]. One critic, Jorge Lins Borges, 1899-1986, wrote in Seven Nights: "The anthropological and obscene translation by Burton, is written in curious English, partly derived from the fourteenth century, an English full of archaism and neologism, an English not devoid of beauty but which at times is difficult to read"[46]. How accurate is this remark !

Burton's archaism and outdatedness may be attributed to his long absence from his native place. He stayed in India for almost six years, touring Sind, Punjab, Calcutta and other places. He served in the East India Company, went to Saudi Arabia, Egypt, Somaliland and other places. His wide travel makes one of his critics say that he grew

up without a mother tongue. Had Burton stayed in England, his style would have been otherwise and his Arabic different.

Burton has coined words, which may appear surprising to the English people. For instance, at one place in his translation, he says "walling the horizon" and "nighted"[47]. Sometimes Burton uses words, separated by 'and' to keep the picturesque and novel expression of the original and to preserve its prose rhyme and rhythm. These words are coined by Burton to retain the music of the original. Some of these words are, "stutted and stummered", "snarking and snoring", "kith and kin", "cark and care", "dark and dun", "meaner and meaker", "simpering and smiling", "starkened and darkened" and many others which have their rhythm and alliteration.

One important aspect of Burton's translation is his use of several words and phrases which carry the same meaning. Sticking to the same word or phrase throughout the twelve volumes could not be welcomed by the readers. The following words come under this category: Fakir, pauper, poor, mendicant, cadger; Dinar, sequin, ducat; Allah, God, Lord; foreigners, Persians, non-Arabs; sepulchre, tomp; wont, habit, custom; behold, look, lo;

cark, care; starkened, darkened; keel, keelboat, yachts, skift, ship; stinted, ceased; morrow, morn, dawn, morning; Emir, Prince; pinion, tie; street, alley, bystreet; Caliph, vicar; victual, viands, food, provaunt; Gobbo, Hunchback; Barmaki, Barmacide; gobbet, mouthful; leach, physician; prottler, babbler, gabbler, tattler, tale-teller; Prefect, Wali; negro, black, Abyssinian, blackamour, and many others, which have almost the same sense or meaning. In his version particularly, "The Porter and the Three Ladies of Baghdad", Burton uses different vulgar words having, almost, the same meaning.

Again, there are many phrases in Burton's translation which are, either same or different in the wordings but have the same meaning: "With joy and goodly gree, with joy and goodly will, with love and gladness; woe upon thee, fie upon thee, plague on thee; hearing is obeying, hearing is consenting, I hear and I obey and many other synonyms. As for the phrase "And Shahrazad perceived the dawn of the day and ceased saying her permitted say" it is repeated throughout the AN in the same manner. "This phrase troubled the French to the extent that Galland, the French translator of the AN has omitted it from his translation".[48]

Burton attempts to render balanced sentences, carrying the rhyme, rhythm and cadence of the original. He says, "I have preserved the balance of sentences and the prose rhyme and rhythm which Easterns look upon as mere music"[49]. Burton again says on the same page that, "this rhymed prose may be un-English and unpleasant, even irritating to the British ear". It will do good to analyse some of the passages from his translation which pertain to this category.

As far as balanced sentences, or sentence order is concerned, there are many examples in the AN , which show that Burton attempted to retain sentence order. For instance, Burton describes King Shahzaman's return at the very outset of the AN thus:

> When the night was half spent he bethought him that he had forgotten in his palace somewhat which he should have brought with him, so he returned privily and entered his apartments, where he found the Queen, his wife, asleep on his own carpet-bed, embracing with both arms a black cook of loathsome aspect, and foul with kitchen grease and grime. When he saw this, the world waxed black before his sight and he said, "if such case happens while I am yet within sight of the city what will be the doings of this damned whore during my long absence at my brother's court?" So he drew his cymitar and cutting the two in four pieces, returned presently to his camp, without letting anyone know of what had happened[50].

In this passage, as in many others, Burton attempts the balance of sentences. This passage may also be rendered thus: When it was mid-night, he remembered something which he had forgotten in his palace, for which he returned and entered his palace where he found his wife asleep in his bed, embracing one of his black slaves. Now, when he saw this the world became black in his eyes, and he said to himself "If this thing happens while I am still in the city, what will be the condition of this damned woman when I go to my brother for a certain time?" Then he drew his sword, smote the two in the bed, returned immediately to his companions whom he bade to leave for his brother's city[51]. Leaving Burton's additional phrase "of loathsome aspect and foul with kitchen grease and grime" and "in four pieces with a single blow", and "the Queen", which he might have taken from the other sources, it is clear that in these specimens balanced sentences are attempted.

Again, in the following example, Burton does not follow sentence order, but he has almost preserved the spirit and sense of the original. He says:

> Hardly had the master made an end to his speech when the apes were upon us. They surrounded the ship side like locusts and crowding the shore. They were the most frightful

> of wild creatures, being but four span high, yellow- eyed and black-faced none knoweth their language nor what they are, and they shun the company of men. We feared to slay them or drive them away because of their inconceivable multitude; lest if we hurt one the rest fall upon us for numbers prevail over courage. So we let them do their will albeit we feared they would plunder our goods and gear. They swarmed up the cables and gnaw them asunder, and on likewise they did with all the ropes of the ship, so that it fell off from the wind and stranded upon their mountainous coast[52].

Another translation of this passage may, however, read as: Hardly had the master made an end to his speech when the apes were upon us. We feared that if we killed or beat or drove any of them, they could kill us for the excess of their numbers and multitude could win over courage. We remained fearful of them lest they would plunder our sustenance and goods, for they are the vilest of wild beasts, with their hair like black felt and fearful sight. No one could understand their speech nor their tidings. They run away from people. They are yellow-eyed, black-faced, small creatures, each not exceeding four spans. They ascended the anchor and the whole ropes of the ship with their teeth, so the ship turned away because of the wind and it anchored near the mountain in their land[53].

Both the above passages, almost, convey the same sense and spirit of the original, though the arrangement of sentences is not exactly the same. Burton's "numbers prevail over courage", occurs at the beginning of the passage, whereas in the original Calcutta II edition, it occurs at the end.

Cadence known in Arabic as Saj', is the use of same voice especially at the end of phrase or sentence. In Arabic Saj' is only used in prose. For the English people this saj' or rhymed prose may appear, says Burton, "un-English and unpleasant, even irritating to the British ear". Burton further says that "this rhymed prose corresponds with our 'artful alliteration' (which in places I have substituted for it)". Burton's use of alliteration might be strange or surprizing to the English ear, but it is to be remembered that these tales were not meant to be read, but to be heard from the story-teller.

Burton presents the sense and spirit of the original especially when it is free from cadence. He sometimes, uses cadence which is not there in the original. He says,

> When I walked about the Island, I found it as it were one of the garths and gardens of paradise, its trees in abundant dight, bore ripe yellow fruit for freight, its streams ran clear and bright, its flowers were fair to scent and to

sights and its birds warbled with delights, the praises of Him to whom belong permanence and all-might[54].

The passage may alternatively be translated thus , so that every thing will become clear: When I walked in that Island which I saw as if one of the gardens of paradise, with its ripe trees, out flowing streams and warbling birds glorifying Him to Whom belong eternity and praise. Besides, there are in the Island trees, fruits and a variety of flowers[55]. In this passage, both the sense and cadence of the original is preserved. When we compare the above two passages, we find that Burton is more poetic throughout the whole passage. In his translation, he creates cadence throughout the whole passage, whereas in the original AN the adjectives describing the last three words-trees, fruits and variety of flowers are without cadence. Thus, Burton employs cadence which is not there in the original. The fruits are there, but whether they are "ripe-yellow for freight", it is not stated. Burton has almost preserved the sense of the original.

This is not to say that Burton always creates cadence which is not there in the original. In the following example he has preserved the cadence of the original, though, it may appear "artificial or shocking to the English ear". Burton says "At last Destiny brought us to

an island fair and verdant, in trees abundant, with yellow ripe fruits luxuriant and flowers fragrant and birds warbling soft descant and streams crystalline and radiant, but no sign of man showed to the descrier, no, not a blower of the fire[56]". In the Arabic original, the lines read thus:

"ولم نزل على هذه الحاله الى أن التقتنا المقادير على
جزيرة مليحه كثيرة الاشجار يا نعة الثمار فا ئحة
الأزهار ومترنّمة الاطيار صافية الانهار و لكن ليس بها
ديار ولا نافخ نار" [57]

Leaving out the accuracy and inaccuracy of Burton's translation in the above passage, it is clear that he attempts to maintain the Arabic Saj' or cadence. Likewise, there are many passages in his translation which show his "artful alliteration".

As far as Burton's translation from the original is concerned, his translation shows instances of both accuracy and inaccuracy. It is generally acknowledged that, "In recent years the number of theories on translating almost rival the number of translations actually made"[58]. On the other hand, Burton says in the Introduction to his translation that he is 'writing as the Arab would have written in English' preserving the manner and the

matter.[59] It seems that Burton's primary concern was to present the sense and spirit of the original, without restricting himself to any theory of translation. Therefore, a better estimate of Burton's translation may be made with reference to the sense and spirit of his translation.

Burton faithfully presents the sense and spirit of the original. However, sometimes, knowingly or unknowingly, his rendering is inaccurate. Instances of inaccuracy, errors, omissions and interpolations are there in his translation. Each of these aspects will be discussed thoroughly, but before doing so a paragraph or two about the language and style of the original AN.

AN is a group of tales, the most important features of which are "clarity, faithfulness, frankness and magnetism[60]. One important aspect of the AN is the digression or transition from one tale to another, then resuming the same tale. The AN is full of verses, which may represent, a "total of ten thousand lines"[61]. Here it is to be stressed that poetry, generally speaking, is the most difficult literary genre to be translated, for it is full of metaphors, similes, versification, rhymes and many figures of speech, which are part of culture and no two cultures are alike. Again, it is to be stressed that the AN is

merely a story book, which is "neither strange and remote, nor a difficult masterpiece[62].

As far as Burton's accuracy in translation is concerned there are many accurate words and phrases in his translation. Burton, by and large, presents the sense and spirit of the original, especially when he deals with the prose portion, particularly when it is free from cadence. In "The Tale of the Three Apples", Burton says:

> When the caliph heard his verse he said to Jaafar, "See this poor old man and note his verses for surely they point to his necessities". Then he accosted him and asked, "O Shaykh what be thy occupation?" and the poor man answered. "O my Lord, I am a fisherman with a family to keep and have been out between mid-day and this time, and not a thing hath Allah made my portion wherewithal to feed my family[63].

The Arabic passage from which these lines are translated is free from difficulty. No figures of speech like metaphors, similes are involved. They are free from cadence. Hence Burton's translation of this passage is satisfactory, conveying the sense and spirit of the original.

Another example which shows Burton's accuracy of translation reads:

> She stopped at a fruiterer's shop and brought from him Shami apples and Osmani quinces and Omani peaches and cucumber of Nile growth, and Egyptian limes and Sultani oranges and citrons; besides Aleppine jasmine, scented myrtle berries, Damascene nenuphars, flower of privet and camomile, blood-red anemones, violets and pomegranate bloom, eglantine and narcissus, and set the whole in the Porter's crate[64].

As in many passages, this passage is free from omissions and additions. It conveys the sense of the original, though the recurrence of the word 'and' may appear strange and surprising to the English people. It is the Arab custom to link sentence by using such conjunctions as 'wa', 'fa', and 'thumma', [which have the following respective meanings: as well as, and; therefore, so, then; afterwards, besides] whereas in English it is considered bad style to start sentences with 'and'[65].

There are many words and phrases which show Burton's accuracy of translation. For example Burton says:

When Allah willeth aught befal a man *Who hath of ears and eyes and wits full share;
His ears He deafens and his eyes He blinds* And draws his wits e'en as we draw a hair.
Till, having wrought His purpose, He restores *Man's wits, that warned more circumspect he fare[66].

These verses are an accurate translation by Burton. They present the rhyme, rhythm and sense of the original, though they may appear "un-English". The phrase "eyes He blinds" is extremely accurate, for its literal word-for-word translation is "Hearts He blinds", which is inaccurate. Nevertheless, the meaning of the phrase, 'even as we draw a hair" is explained in the footnotes, when Burton says "out of paste or pudding which is also accurate.

Other accurate words and phrases occur in the following passage:

> "Had we wist of thy coming, thy way had been strown
> With the blood of our heart and the balls of our sight:
> Our cheek as a foot-doth to greet thee been thrown
> That thy step on our eyelids should softly alight[67].

The above lines may be rendered thus: Had we known your coming we would have spread the blood of our hearts and the ball of our eyes, our cheeks as a carpet so that your path will be upon our eyelids[68]. The word blood is an exact word for its Arabic counterpart i.e. "Muhjah". The phrase "The balls of our eyes" is extremely accurate for its literal word-for-word translation would be "blackness of our eyes" which is not meant here.

Likewise. there are many accurate words and phrases in Burton's translation.

There is no doubt in the fact that Burton presented his translation to be read by the English people. A faithful translation is that which bears a complete identification with the original. "It should meet at least three conditions, namely: "It must be complete, faithful and pleasant to read"[69]. As for the first, Burton has given a "complete translation"[70] of the great original AN in twelve volumes. His translation is pleasant. "It is written in an English, which is full of archaism and neologism, an English not devoid of beauty"[71].

Let us now examine instances of inaccuracy in Burton's rendering. This inaccuracy may be categorized as - inaccuracy of phrases; inaccuracy of words; inaccuracy of annotations (in the sense that Burton sometimes annotates his translation and sometimes not); inaccuracy caused by Burton's attempt to observe faithfully the rhyme and rhythm of Arabic verse and cadence or Saj' of the prose.

There are a number of inaccurate phrases in Burton's translation. For example, in one instance, Burton says, "I made off with my best speed"[72]. We are told in the

original that the Ruck (usually written as Roc) or the gigantic bird carrying Sindbad landed on the top of a high hill which is not spacious enough to "make off with best speed"[73]. Hence an accurate rendering would be 'I walked slowly in that place'. Again Burton says "Presently the stallions of the sea ... when they --- they try ... they cry out"[74]. This phrase is inaccurate because the original text speaks about one stallion, but not many, using singular pronouns[75]. The phrase, "The captain made first with us to this Island and the merchants and sailors landed and walked about enjoying the shade of the trees and the song of the birds, that chanted the praises of the One, the Victorious[76]. But in the original text we are told that the merchants and sailors, not the birds, praised the One and the Victorious[77]. Again Burton says, "Till I came to the channel of a draw-well fed by a spring of running water"[78] also "well-channel"[79]. The Arabic word 'Saqiya' has two meanings- brooklet or spring and water wheel. The second meaning i.e. 'water wheel' is meant in the original[80]. A better rendering of this phrase would be "I saw a water wheel upon a spring of running water". Likewise, phrases like "for a couple of days"[81] and "burn a couple of these hairs"[82] are an inaccurate rendering of their Arabic, "two days" and "hair (a single hair)"[83].

The two phrases, "there is no god but God"[84] and Mohammadan, written by Burton as Mahometan[85], are always translated inaccurately, not only by Burton, but also by most of the translators. The accurate rendering of these two phrases would be 'There is no God deserving the right and faithful worship but Allah" and "Muslims". The Arabic word Mohammadan, also Mahometan and Mohammedan as written by Burton, may be understood by the English people in the sense of the followers of Prophet Mohammad. But at the same time Muslims follow Prophets Jesus and Moses. The word "Muslim" which means follower of religion revealed to Mohammad, by Allah as "God" is a better, accurate and more comprehensive term.

Burton's translation of one phrase when he says "... all who heard him left gear and goods, clothes washed and unwashed..."[86] is inaccurate, for we are told in the original Arabic that when the ship master cried to the passengers to leave their property and to seek safety, all the passengers heard him but few of them could reach the ship.[87] When the Arabic phrase which means "bear filly or fillies" occurs in the text, he uses only the plural when he says "bear colts and fillies"[88]. The phrase, "After this we sat a while, till the rest of the grooms..."[89] translated by Burton, does not conform exactly with its Arabic counterpart which uses "the man" instead of "we" "After this the man sat a while till the rest of his companions came[90].

At one place in the text, Sindbad narrates his adventure in the following words "... then I walked in that place and found myself on a high peak under which was a valley-big, wide and deep, surrounded by a vast mountain..."[91]. In Burton's rendering, the valley is surrounded by many mountains.[92] The phrase "This money is mine"[93] is rendered by Burton as, "these goods are my goods"[94]. His phrase, "... caused the sailors carry it to the palace..."[95] is not an exact equivalent for, "the sailors carried it with me to the palace"[96].

The Arabic phrase which means "looked to the right and to the left"[97] is not in exact conformity with what Burton writes, "looked in all directions"[98]. At another place he writes, "... and journeyed over the mighty range of mountains"[99]. Here he speaks about a number of mountains, whereas in the original text we are told that Sindbad walked on a vast mountain.[100] Yet at another place he translates the Arabic phrase which means, "coming out from this place..."[101] as "freely go to and fro"[102]. He uses "By Allah ! God's earth is wide enough for its people..."[103] for "By Allah ! I will desert this place..."[104].

The Arabic word "Hozn" has two meanings- grief and mourning ceremony. When this word occurs in the text, the latter is meant. Burton says, "Then the voices of mourning and keening rose high in his house..."[105]. The Arabic phrase could better be translated as

"... and he established the mourning ceremony"[106]. At another place he says, "... and how she was the fairest of created things and even more beautiful than this Youth..."[107] whereas the Arabic lines mean "I did not see any one who corresponds to her beauty save this Youth"[108]. When the Arabic phrase which means "we got engaged" occurs in the text he writes inaccurately "we marry"[109]. His phrase which reads, "we have not done this for mere fun"[110] is the opposite of its Arabic counterpart which means "we have done this for mere fun"[111]. The Arabic word 'tawani' or 'ta'nni' means slowness, patience, care. When it occurs in the text it means "why are you acting slowly?"[112]. He translates the same phrase as, "why this idle talk ?"[113]. Last but not the least, his phrase, "here I stayed the whole month"[114] does not conform exactly with its Arabic counterpart which means "here I stayed for many days"[115].

Burton uses words which are no doubt English but he fails to give the exact meaning of their Arabic counterparts. Word like 'mighty' when Burton says, "we set out and journeyed over the mighty range of mountains"[116] is an English word used inaccurately by Burton for the supposedly accurate word i.e. big[117]. Likewise, the word "children" used by Burton[118] is an inaccurate rendering of its Arabic counterpart which means males[119]. Nevertheless, words like "cousin" which means "son or daughter of one's uncle or aunt" and uncle or "brother or brother-in-law of one's father or mother"

cause difficulty not only for Burton, but also for all translators. A good translator should always provide the meaning of such words in his introduction or footnotes. Burton at times refers to such words, inaccurately, as uncle, cousin, nuncle, daughters of her uncle, kith and kin, cousins and others. Words like 'Isha' or mid-evening, Egypt are sometimes translated inaccurately by Burton as "sunset"[120] and "Cairo"[121]. The Arabic word "maydan"[122] is also translated by Burton as "plain" which is inaccurate, for in Arabic it means-field, domain, arena and park. It may not be said that Burton is inaccurate when he uses "the Porter"[123] for the Arabic word 'Sindbad' because the Porter's name is Sindbad.

Sometimes, the inaccuracy of Burton's translation is caused because he replaces the Arabic words with their meanings in English. For example he says "so that there might be between us bread and salt'[124]. English readers might not understand this Arabic saying, without it being explained in the annotations. Burton should have used, "so that we will be friends". Again, Burton says "on my head and eyes be it",[125] which is also "hearing is obeying". Burton says "Al-Hasan followed them to the plain al-Hasah"[126] replacing the Arabic words with their English counterparts. The phrase in question would better be translated as "the field of Al-Hasah".[127]

The difference between English and Arabic cultures causes

some difficulty not only for Burton, but also for all translators in general. This is all the more true when translating from Arabic into English and vice versa when there is a wide gap between the two cultures. The translator's ability to translate is dependent upon his knowledge of both cultures. Arabic words, like "يذهب"، "اعطى"، "اشترى" "مات"، "غسل" do not create a difficulty for translators, because of the availability of their counterparts in English, "go", "gave", "bought", "died", "washed". Again the English saying, "every cloud has a silver lining" will not be translated as "لكل سحابةٍ بطانةٍ من فضة" but as: "فإنّ مع العسر يسراً" which means "verily, with every difficulty there is relief"[128]. The English proverb "A man can do no more than he can" is not translated as "المرء أعجزمن أن يفعل مالا يطيق"

but as "no soul shall have a burden laid on it greater than it can bear",[129] which means: "لا تكلّف نفسٌ إلّا وسعها"

There are some Arabic words which have no English quivalents. Words like- "iddat", "jihad", "zakat", "salat", "imam", "ihram, "Islam", belong to this category. The translators of the AN while dealing with such words sometimes, resort to the techniques of cultural substitution. The fact is that these terms are part of Islam and its teachings, and no two religions are the same. It will do good to analyse the two terms "Allah" and "Jihad", which will throw some light on their connotations in the two cultures- Arabic and English.

The translation of the word "Allah" has always been a source of great difficulty because people hold different views as to who is "God" and how is he to be perceived. For example, the Christian concept of "God" is different from that of Muslims. The essence of the Christian theology is that Jesus is son of "God" who came to save the world , was crucified, resurrected and will come again to judge mankind.[130] Abulkalam Azad in his work, Turjman Al-Quran argues that in Christianity, "God" appears as a father full of love and affection for his children".[131]

On the other hand, Muslims believe that Allah's nature is sublime, so far beyond our limited conceptions. He is the One and the Only, the Only One to Whom worship is due. He is eternal, without beginning or end. We must not think of Him as having a son or father. Allah says. "Say He is Allah, the One. Allah the Eternal, Absolute. He begets not, nor is He begotten; and there is none like unto Him".[132]

The term "Jihad" is mostly mistranslated as "holy war" and "Crusade".[133] But the Arabic term "Jihad" is not only limited to fighting, as most translators take it. This term has a much wider concept. It is the inner, spiritual battle of the heart against vice, passion and ignorance; spreading the word of Islam with one's tongue; choosing to do good and avoiding evil. There are four ways

through which Muslims may fulfil "Jihad". These are: By the heart, the tongue, the hand and the sword. The term "holy war" for example, is not the exact counterpart for "Jihad". It can bring to the reader's mind all the associations linked with "Crusades" as the term "holy war' is synonymous with "Crusades" in English.[134]

Burton, while dealing with such words, translates them correctly and incorrectly as "Allah", "God", "prayer", "fasting", "ramadan", "iddat", "imam", "zakat", "alms-giving", "jihad", "holy fighting", "holy war", "sacrifice". Here it is to be noted that such terms occur quite often in the milieu of the AN. The existence and non-existence of annotations for such terms which are part and parcel of Islam and its teachings might only confuse the readers who are waiting for an easy text.

Burton's translation of the verse is sometimes inaccurate. This is because he seeks to preserve the rhyme and rhythm of the Arabic verses. "In the Arabic literary tradition poetry is a speech which has rhyme and rhythm".[135] It will do good to analyse some of the verses translated by Burton, showing his inaccurate rendering. For example, Burton says:

> On Sun and Moon of palace cast thy sight* Enjoy her flower-like face, her fragrant light:
>
> Thine eyes shall never see in hair so black* Beauty encase a brow so purely white.

As sways her gait I smile at hips so big * And weep to see the waist they bear so slight[136].

In these lines, the hemistichs are seperated by asterisks. When we analyse these lines carefully, we see that their rhyme, though artificial, is done at the expense of the sense and spirit of the original. The Arabic word 'Khisama' which means hair-locks is not presented in the first line. Likewise the word 'Ajaban' which means "wonderful" is not present in the last line. The word 'smile' is not the accurate word for its Arabic word 'Zhahika' which means laughing. These lines can be translated in prose thus: On the sun and the Moon of the palace ! Cast your eyes, to her hair-locks and flower-like delight, your eyes shall never see like her white face and black hair which frame her beauty. She swayed and I laughed wonderfully at her (large) buttocks but wept to see her slim waist[137]. Again in the following lines, which read:

"Their charms and graces have gained perfection height * All hearts have conquered and all wits have won"[138].

"Their" and "graces" are used inaccurately. The word "graces" is not the actual translation of its Arabic counterpart "tarf" which means glance. On the other hand "their" is supposed to be ' his', for the passage from which these lines are taken[139] describes the Youth's beauty and charm. Again Burton says:

"By his eyebrows which deny to who look upon them rest* Now bidding now forbidding, ever dealing joy and care;

By the rose that decks his cheek and the myrtle of its moss;* By jacinths bedded in his lips and pearl his smile lays bare;
By his graceful bending neck and the curving of his breast *; Whose polished surface beareth those granados, lovely pair ;
By his heavy hips that quiver as he passeth in his pride ; * Or he resteth with that waist which is slim beyond compare".[140]

The above verses may be translated in prose thus so that Burton's inaccuracy of translation becomes clear: By his eyebrows which hold back drowsiness from my eyes "attacking" me by forbidding me (from sleeping) due to my thinking in the matter; By the roses of his cheek and myrtle of his sideburns; His lips which are like hyacinth and pearl-like smile; By his long neck and tall stature which bears a breast like pomegranate; By his buttocks that tremble when he passes and stands, and by his skin and fine waist[141].

As far as the inaccuracy of these lines is concerned, the word "rest" in the first line is not the actual translation of its Arabic counterpart which means "drowsiness" or "sleep". Burton in the same line adds "ever dealing joy and care" to produce "r" sound which is necessary to rhyme with the rest of the lines. The word "amr" in Arabic has two meanings-bidding and matter. The first one "bidding" is adopted by Burton which is inaccurate. The speaker is involved in the matter i.e. seeing the Youth's eyebrows and beauty. He omits the Arabic comparison "attacking" which is very important, because in the lines the Youth with his attraction and

charm is compared to an "attacker". In the next line, the poet swears by the rose, the myrtle, hyacinth and pearl, all of which are presented by Burton. In the same line, Burton's "myrtle of its moss" is an inaccurate rendering of "myrtle of his sideburns". Nevertheless, Burton defines the word "myrtle" in his footnotes when he says that 'myrtle is the young hair upon the side-face" whereas myrtle is 'evergreen shrub with shiny leaves and white scented flowers, or simply a sweet-smelling plant. Again, we have another comparison in the original i.e. his (the Youth's) breasts are compared with 'pomegranate.' Burton's 'the curving of his breast' conveys, the sense and spirit of the original but it is not so strong as the original comparison. Again, in the same line an oath is made by the stature which bears the breasts and not by "the curving of his breast". Nevertheless, Burton adds, "lovely pair" because it is necessary for the rhyme and rhythm of the origninal.

Another example from the verse portion which shows Burton's inaccurate rendering of verses is when Burton says:

"This house my lady since you left is now a home no more *
For me, nor neighbours, since you left, prove kind and neighbourly"[142]. Here Burton mistranslates the Arabic word "sadati" which means "gentlemen" as "sayyida" which means a lady. Thus it is clear that Burton's verse rendering is almost at the expense of rhyme and rhythm of the original. He sometimes captures the

rhyme, rhythm as well as the sense and spirit of the original, and sometimes it is not the case.

Likewise, we note some inaccurate prose passages in Burton's translation, especially when there is Saj' or cadence. He sometimes uses cadence which is not there in the original. He says: "When I walked about the Island I found it as it were one of the garths and gardens of paradise. Its trees in abundant dight, bore ripe-yellow fruit for freight, its streams ran clear and bright; its flowers were fair to scent and to sight and its birds warbled with delight, the praises of Him to whom belong permanence and all- might"[143].

The passage is translated below which brings out Burton's inaccurate cadence : "When I walked in that Island, which I saw as if one of the gardens of paradise with its ripe trees, out flowing streams and warbling birds, glorifying Him to Whom belong eternity and praise. Besides, there are in the Island trees, fruits and a variety of flowers".[144] When we compare these two passages, we find that Burton is more poetic. The inacccuracy of his translation in this passage lies in his use of cadence which is not there in the original. In the original, the last three words which describe trees, fruits and variety of flowers, are left without cadence. On the other, Burton is involved in exaggeration when he says "bore ripe-yellow fruit for freight". The fruits are there but whether they are for freight or not, it is not clear.

The inaccuracy of Burton's annotations lies in the fact that when he fills the gaps and deletions of his main source, Calcutta II, he sometimes refers to what he does in his annotations and sometimes not. For example, he says in his annotations," this is from the Breslau Edition"[145]. Again he says, "the Breslau Edit. however, has ' a gugglet of water and scones"[146]. But more often that not, Burton borrows from the other editions without stating that in his annotations. He says: "And the man went forth and returned and said, 'O my master, at the gate there are more than ten thousand souls what with men and women..." This passage is added by Burton from his secondary sources but without clarifying this in his annotations. Gerhardt says that "when Burton draws upon one of his secondary text, he sometimes says so in his annotations and sometimes not"[147].

There are wrong words and phrases in Burton's translation. As far as the words are concerned, he uses the word "marid"[148] which is a purely Arabic word. Again, he translates the word 'Faqih' or "jurist" [149] as Professor[150], 'Isha' or mid-evening as sunset. As for the phrases, there are a number of wrong phrases used by Burton. The phrase "blind of the left eyes" [151] is a wrong translation for its Arabic counterpart", "blind of the right eyes"[152]. Again the phrase "which was bigger than that of her mates"[153] is absolutely the apposite of its Arabic counterpart, "which was smaller than that of

her mates[154]. Burton's phrase "fifty of you"[155] is a wrong translation for "twenty of you".[156]. The phrase "nine children of whom my father was the eldest",[157] is wrong because we are told in the original, that they are ten, not nine[158].

The last two features of Burton's translation are additions and omissions. In his translation he adds hundreds of lines and passages to his main source, Calcutta II. We are told by Burton that he did this to preserve not only the manner but also the matter of the original. Here it is pointless to cite all such passages or lines. No doubt, Burton's effort to preserve the matter of the original should be highly commended. However, he should have stated in his annotations when he borrows from the other sources.

Burton adds many phrases while dealing with the verse portion. This he does to preserve not the matter, but the rhyme and rhythm of the original. For example, he adds "ever dealing joy and care"[159]. In the same passage he adds "lovely pair" which is also necessary to reproduce the rhyme and rhythm of the original.

Again, Burton adds phrases while dealing with the prose portion, not to produce the rhyme, but to retain the Saj' or cadence of the original. His phrase "its flowers were fair to scent and sight"[160] is one example of this. We are told in the original[161], that there are a variety of flowers in the Island but not "fair to scent and sight"

though it may be implied in the original. Burton adds the half of the Quranic verse "paradise is prepared for the goodly" for those "who bridle their anger and forgive men", which is only implicit in the original. Again, he adds "brandishing" to "spears" which is again implied in the original. Such additions are good for conveying the sense and spirit of the original, especially because such elliptical devices are very common in Arabic idiom.

As far as omissions in Burton's translation are concerned, they are not serious because Burton's primary concern, as we are told by him, was to add to his source, i.e. Calcutta II, by quoting from different sources. That is to say that Burton adds hundreds of lines and passages to his main source. Burton rarely omits matter from his editions.

The Arabic word "ta'ala" which means "be He exalted or be He raised above" which is always repeated in the original is mostly dropped by Burton. He says "Inshallah"[162] whereas in the original Calcutta II the phrase reads "by the will of Allah, be He exalted"[163] Nevertheless, Burton's "Inshallah" may not be understood by the English readers, especially when he does not explain it in his annotations. Good translators should always use annotations for such points. Burton often omits this word which occurs at many places in the original.[164] However, he presents it when he, for

example, says "glorifying Almighty Allah",[165] though the word "Almighty" is not a very exact equivalent to its Arabic counterpart "Be he exalted."

Burton, while translating the Arabic verse at one instance, omits the word "attacking" which is very important in the original. This occurs where Burton says:

"By his eyebrows which deny to who look upon them rest * Now
Bidding now forbidding, ever dealing joy and care"[166].

In these lines, Burton omits the Arabic comparison which is very important because the Youth's charm and attraction is compared with that of an attacker. The lines can better be rendered thus, "By his eyebrows which hold back drowsiness from my eyes "attacking" me by forbidding me from sleeping due to my thinking in the matter[167]. Burton also omits the Arabic word "Hayfa", which either stands for a female's name or an adjective which means slender or slim, in the lines :

"Rise ! Cried her youth, "go forth and show thyself * "Sit !"
said her hips "we cannot bear the brunt"[168].

Again, he omits the Arabic word Sultan, when he says "By Allah this must be either a piece of paradise or some king's palace"[169], whereas the Arabic lines read: "By Allah this must be either a piece of paradise or some king's or Sultan's palace"[170]. Again in Burton's verses:

"On Sun and Moon of Palace cast thy sight. Enjoy her flower - like face, her fragrant light"[171].

The Arabic word 'Khizamah" which means locks of hair is not rendered by Burton in these lines, which can be translated thus : "On Sun and Moon of palace cast your eyes, to her locks of hair and flower-like delight"[172]. Thus, it is clear that Burton's additions and omissions are mostly at the expense of the rhyme and rhythm of the original. Of course, Burton is guilty of additions and omissions, but after all, the emphasis should be on the accuracy and inaccuracy of his translation, because "there is no such thing as a canon to decide what properly belongs to this '1001 Nights' and what does not"[173] though we are told that "the Stories with their additions and omissions do not exceed 264 stories, divided into 1001 nights".[174].

Strictly speaking, Burton's rendering of the prose especially when it is free from cadence is more satisfactory than his rendering of verse. This is because, poetry, generally speaking, is the most difficult literary mode to translate. It abounds in figures of speech such as metaphors, similes, alliteration, versification and rhyming which are not present in the other culture. Robert Frost once said that poetry is what is lost in translation.[175]. The Arabs are a nation who are primarily moved by words, and a great cause of celebration among the ancient Arabs was the emergence of a gifted poet. In the

Arabic literary tradition poetry is "a speech which has rhyme and rhythm. Sixteen metres limit the traditional Arabic poetry, and a violation of their rules cast the speech into a various circles of prosaic hell"[176]. On the other, the prose in the original AN is not intricate. The AN is after all a collection of stories whose style and language are not difficult. Hence, their rendering will not cause much difficulty for the translators.

Regarding transliteration or the writing of the Arabic proper nouns, Burton uses his own keeping in mind what he says "the common sense". For instance, in his translation he refers to "Halab", "Al- Basrah", "Al-Kahira", "Dijlah", "Quran", "Mohammad", as "Aleppo", "Basorah", "Tigris", "Koran", "Mohammed and Mahomet," respectively. Burton prefers "o" , "e" sounds to "u" and "a". For example, he writes "Khokh" (peach) and "Jokh" (broad cloth) as "Khukh" and "Jukh"; "Ohod" (mount) as "Uhud"; "Obayed" (a little slave) as "Ubayd"; "Hosayn" as "Husayn". The word Sultan is sometimes written so and sometimes as Soldan. The word Roc, a gigantic bird, is written as Ruck and Wadi is written as Wady. Other examples are Salam, Hammam, Allah, Masrur, Caliph, Wazir, Kazi, Shaykh ,Tarbush, Kasidah, Emir, Rais, Dirham. That is to say that Burton uses his own style. However there is not such thing as a rule to decide how these Arabic words or names should be transliterated. We write them as we hear them.

The last point to be discussed here is what can be termed as Burton-Payne controversy. It was Thomas Wright, a famous biographer of both Burton and John Payne, who first accused, Burton of plagiarism, when he listed parallel columns of the translators of the AN. His aim, was to show that, "Burton has stolen from Payne"[177]. Since then, a number of scholars stand divided between two groups, one believes that Burton plagiarized Payne, and the other considers Burton's complete and faithful translation as his own. Among the former are - Duncan B. Macdonlad, Mia I . Gerhardt and Joseph Campell. Gerhardt in his book The Art of Story Telling, refers to Burton derisively when he says "As in many a '1001 Nights' Story, it is to the undeserving and unscrupulous one that the good things go[178]. We are told in The Encyclopaedia of Islam that the translation by Sir Richard Burton is very largely dependant upon Payne and often reproduces Payne verbatim"[179] Again, Joseph Campell, 1879-1944, wrote emphatically that "Burton followed it [Payne's edition] word for word even semicolon for semicolon".[180] On the other, among those who acknowledge Burton's complete and faithful work are J. Oestrup, a Danish translator of the AN, whose volumes appeared between 1927-28, who states that, "Burton's translation is the most complete and exact of all translations in European languages"[181]. Norman Penzer, Burton's famous bibliographer on noting Thomas Wright's allegations against Burton

said "There is no end to his absurdities".[182] Here it is to be noted that Norman Penzer knew Arabic whereas Thomas Wright and Gerhardt did not know Arabic.

Payne's volumes are nine in number, whereas Burton has provided a complete, faithful and uncastrated translation of the great original in seventeen volumes.[183] There is no doubt that Burton paid his obligation to Payne in his introduction to his translation of the AN which is enough to silence all those who accuse him of plagiarism when he says "His [Payne's] version is most readable... and his style gives life to the nine volumes whose matter is frequently heavy enough"[184]. Again Burton says "He [Payne] succeeds admirably in the most difficult passages and he often hits upon choices and special terms and the exact vernacular equivalent of the foreign word, so happily and so picturesquely that all future translators must perforce use the same expression under the pain of falling short"[185]. The last but one sentence i.e. "must perforce use the same expression" implies that Burton has drawn upon Payne.

Burton goes on to say that "Payne bound himself to issue only five hundred copies and not to reproduce the work in its complete and uncastrated form". It indicates that Burton was not satisfied with Payne's translation in the sense that his translation is incomplete and castrated.

It should not be forgotten that Burton translated many more stories than Payne. He translated "seventy-eight stories not included in Payne's translation.[186]

Even Mia I. Gerhardt, who criticizes Burton severely, acknowledges the solidity and reliability of Burton's translation when he observes: "On the whole, Burton's translation-that is to say the joint result of Payne's pioneer work and Burton's personal contribution - can be considered as solid and reliable"[187].

To make the long story short, Burton's style is stiff and unnatural. He uses archaic words, or in a few cases, words which he himself seemed to have coined. He attempts to render the sentence order, rhyme and rhythm of certain passages in the original, especially when he is dealing with the poetical portion.

Burton's translation shows instances of both accuracy and inaccuracy. There are a number of inaccurate words and phrases in his translation. Sometimes, the inacccuracy is caused by his attempt to observe faithfully the rhyme and rhythm of the Arabic verse and Saj' or cadence of the prose.

Notes

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10) Redman, *Op.cit,* p. xii.

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12) *Ibid.*

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22) *Ibid,* l, ix.

23) Al-Qalmawi, *Op.cit,* p. 22.

24) *Ibid.*

25) Gerhardt, *Op.cit,* p. 88.

26) *Ibid.* p. 69.

27) Burton, *Op.cit,* 8, 51.

28) Gerhardt, *Op.cit,* p. 88.

29) Burton, *Op.cit,* 4, 343-420.

30) Gerhardt, *Op.cit,* p. 82.

31) Burton, *Op.cit,* 1, xix.

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33) Gerhardt, *Op.cit,* pp. 83-84.

34. Burton, *Op.cit,* 1, xxii.

35) Brodie, *Op.cit,* p. 343.

36) Gerhardt, *Op.cit,* p. 87.

37) Burton, *Op.cit,* 1, xxviii.

38) Brodie, *Op.cit,* p. 50.

39) *Ibid,* p. 18.

40) *Ibid,* p. 50.

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42) Awwad, *Op.cit,* p.13.

43) Mclynn, *Op.cit,* p. 167.

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45) William Shakespeare, King Lear, ed. Kenneth Muir, The Arden Edition (London and New York, 1972), p. 55.

46) Brodie, *Op.cit,* pp. 166-167.

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49) Burton, *Op.cit,* 1, xxiii-xxiv.

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53) Calcutta Second, 3, 28-29.

54) Burton, *Op.cit,* 4, 389.

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73) Calcutta Second, 3, 21.

74) Burton, *Op.cit,* 4, 350.

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76) Burton, *Op.cit,* 4, 356.

77) Calcutta Second, 3, 19.

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98) Burton, *Op.cit,* 4, 357.

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113) Burton, *Op.cit,* 1, 235.

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115) Calcutta Second, 1, 207.

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161) Calcutta Second, 3, 55.

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166) *Ibid,* 1, 154-155.

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168) Burton, *Op.cit,* 1, 202.

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172) Calcutta Second, 1, 85.

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175) Talgeri, *Op.cit,* p. 159.

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177) Brodie, *Op.cit,* p. 341.

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Chapter 4

BURTON'S USE OF ARABIC WORDS IN HIS TRANSLATION.

This chapter is an attempt to draw a compendium of the Arabic words and phrases, used in Burton's version, explaining their meanings. Most of these words occur frequently in Burton's translation. Since our primary objective here is to show the unfamiliarity of the English-speaking reading public with some of these words, it is pointless to indicate the number of times they are employed by Burton. Even in his use of the common expression, Burton should provide notes for these expressions which might appear strange. The readers must be unaware that they are reading a translation.

English has many words or phrases which are borrowed from different languages. Amid such Oriental languages, the two great Semitic languages - Arabic and Hebrew are worth-mentioning. Arabic has enriched English with such words as *alcohol, alkali, algebra, assassin, syrup, divan, mattress, magazine, safari* along with many medieval Persian forms that came to the West by way of Arabic, such as : *azure, candy, check, lemon, orange, spinach, sugar.*[1] Persian supplies the English language with such words, as : *bazaar, shawl, turban,* etc., while from India come.: *Pundit, guru, rajah, bungalow, coolie,* etc. and Hebrew loans such words as : *camel, ebony, rabbi, abbot, kibbutz* and *sabra.*[2]

Burton uses two types of words : 1) Those words which English borrowed from other languages, the use of which might not be strange to the English ears. His use of this category of words is in order, for they have become part and parcel of English language, and ; 2) words which are specifically Arabic, which are not found in the Oxford Dictionary.[3] The use of these words calls for a deeper study for the English are not familiar with these. Listing these Arabic words alphabetically in the form of a compendium seemed the most practical and accessible way of presenting the material. To the former category belong the following words :

Allah (viii, 12)

The supreme name of the deity employed by Muslims.

Almah (x, 85)

An Arabic word, from the root verb, *alima*, to know. Almah is a female, meaning 'learning or knowing'.

Amin (vii, 204)

Firm or true. It is usually used as a solemn expression of concurrence or a concluding formula, and also after prayer.

Ambar (vi, 240)

Called 'ambar' in Arabic, this particular variety of perfume is commonly used in the Orient. A hard, pale, yellow and sometimes

reddish or brownish fossil resin of extinct pine trees, used for ornamental pieces.

Amir (I,238)

This term is used in Muslim countries which means a commander; sometimes it is applied to Turkish officials.

Arabs (vii, 354)

One of the Semitic races inhabiting Saudi Arabia and neighboring countries; or a member of the Arabic race, now widespread in Asia and Africa.

Badawi (ii, 294)

Also Bedouin. An originally Arabic word meaning a 'dweller in the desert'. First known to Europeans in the Crusade period; characteristic of or related to Bedouin.

Bhang, bang (iii, 159)

Originally Sanskrit. The Indian hemp plant ; a preparation of the leaves and capsules, used in India for smoking or swallowing as a narcotic and intoxicant ; In Persia, *bang* (whence the Arabic *banj, benj*)

Bismillah (ii, 402)

This is an abbreviated form of the Islamic/Arabic formula

'Bismillah ar-Rahman ar-Raheem' (in the name of Allah, most graceful, most merciful). All the Quranic chapters, except one, have 'Bismillah' as the opening sentence. Muslims recite this formula for invoking Allah's help on all occasions, be it while r eciting the Quran, reading, writing, taking food or drink or embarking on some venture.

Cadi (i, 19)

A civil judge among the Turks, Arabs, Persians etc., usually the judge of town or village.

Caliph (ii, 67)

Arabic *khalifa* from the verb, *khalafa*, to succeed ; A title given to the successors of Mohammad regarded among Muslims as being vested with supreme dignity and power in all matters relating to religion and policy.

Caliphate (iv, 78)

The office or ; the government of the Caliph.

Canon (i, 205)

Arabic, *kanon*, meaning rule. An ecclesiastical rule or law enacted by the Church council ; a general rule or law ; a fundamental principle ; any recognized set of sacred books.

Carat (iii, 26)

Arabic *qirrat*, literally, 'little horn', also the seed of the carob tree, used as a weight measurement; a standard unit of, 200 milligrams, for weighing precious stones.

Dinar (vii, 355)

Arabic an Oriental coin especially gold coins of ancient Arab governments ; monetary units in Iraq, Kuwait, Jordan, Tunisia, of denominations varying from country to country.

Dirham (i, 30)

An Arabian measure of weight, now used with varying weight from Morocco to Abyssinia, Turkey and Persia ; a small silver coin, used under the Caliphs.

Divan (vii, 182)

Arabic, *diwan*. A long cushioned seat, often without arms or a back ; a sofa or couch ; a kind of coffee house or smoking room ; in Turkey and other Muslim countries, a council of state, a council chamber, judgment hall or bureau of state.

Fakir (iv, 7)

Originally an Arabic word, used of an indigent person, but specially applied to a Muslim religious mendicant.

Fars (iii, 439)

Arabized name for the region of Pars in Iran.

Gazelle (i, 25)

Arabic *ghazal*, any of various small Asian and African antelopes of the genus Gazella and allied genera, noted for their graceful movement and lustrous eyes. It is perhaps the most familiar Oriental image in the West. In comparing the beloved to a gazelle the Arab implies not only beauty of face but also grace of movement and gentleness of temper, most desirable qualities in a woman.[6]

Gehenna (iv, 265)

From Hebrew *Ge-Hinnom*, valley of Hinnom, near Jerusalem regarded as a place of abomination ; hell ; in a general, a place of extreme discomfort or suffering.

Ghoul (iv, 376)

Is an Arabic word meaning an evil demon of Oriental stories, supposed to rob graves and feed on corpses.

Hajj (iv, 157)

An Arabic word, from the root verb *hajj*, meaning to set out, go on a Pilgrimage ; a pilgrimage to Mecca, which is the duty of every Muslim.

Hammal (v, 259)

An Arabic word which means, a porter.

Hammam (v, 259)

Arabic, *Hammam* or bath; an Oriental bathing establishment ; Turkish baths enjoy popularity up to this day.

Harim (i, 152)

The part of a Muslim dwelling house appropriated to the women, constructed so as to secure utmost seclusion and privacy ; the occupants of a *harim* collectively ; the female members of a Muslim family.

Hejrah (i, 280)

Departure from one's country and friends ; Arabic, *Al-hijrah*, signifying the migration of the Prophet Mohammad (SAAW) from Mecca to Medina. The root verb is *hajara*, to go away.

Henna (vi, 40)

The Arabic is *hinna*, a dye made from the leaves of a tropical plant, and formerly used to tint hair red, now used chiefly for dyeing fabrics and leather ; the colour of henna is usually rich brownish red.

Houri (iii, 20)

Beautiful virgin maiden, presented as a reward to a devout Muslim who has entered Paradise.

Imam (ii,103)

Arabic *imam* from the root verb, *amma*, to walk before or preside ; the man who leads the Muslim prayer. a Muslim ruler or spiritual leader.

Inshallah (iii, 398)

An Arabic formula which means, "by the will of Allah", a very frequent pious ejaculation among Muslims.

Jinni (i, 9)

'Jinn', an Arabic word, stands for the invisible beings or spirits that may interfere with the lives of human beings. A more frequent spelling in English is genie. In Muslim demonology an order of spirits lower than the angels, said to have the power of appearing in human and animal forms and to exercise supernatural influence over men.

Kabab (v, 132)

Meat cut into cubes, usually marinated, and broiled on a skewer with vegetables such as mushrooms, tomatoes, and onions.

Khan (ii, 241)

The sovereign of China and the Tatar tribes in the Middle Ages ; the title held by descendants of Genghis Khan, the Mongol conqueror ; a term of respect for officials or dignitaries in parts of Central Asia.

Khutbah (i, 288)

A form of sermon or oration used at the Friday service in mosques. At one place when the text reads, "... and entered into the formula of public prayer" Burton writes in his notes, "Khatibah" more usuallly "Khutbah" the Friday sermon preached by the khatib... "[7] This definition is wrong. The Arabic word, "Khutbah" means sermon or address, whereas " Khitbah" from "Khutobah" means engagement. Burton's 'Khatibah" actually means a fiancee.

Kohl (i, 54)

A black powder used as a cosmetic to darken and enhance eyelids.

Koran (iv, 148)

The sacred Book of the Muslims, consisting of revelations, orally delivered at intervals by Mohammad (SAAW) and collected in writing after his death . It consists of 114 chapters.

Marid (i, 38)

From the root verb, *marada*, to rebel. In Muslim demonology , the most powerful jinn.

Muezzin (ii, 199)

From the verb, *azzana*, to inform ; a Muslim crier who, from a mosque, summons the faithful to prayers five times a day.

Odahs (i, 263)

Turkish *otah,* a chamber ; a chamber or room in a harem.

Olema (iv, 139)

Arabic, *Ulema*. Those who have special training and knowledge of Muslim religion and law and are regarded by Muslims as authorities on these matters.

Otter (i, 309)

An Arabic word which means perfume ; a very fragrant volatile, essential oil obtained from the petal of the rose ; fragrant essence of roses.

Qasida (1,233)

An Arabic poem or ode, usually having a tripartite structure.

Rais (i, 117)

Arabic *raes*, chief ; the captain of a boat or vessel. Used metaphorically of a chief.

Ramadan. Ramazan (vi, 191)

The ninth month of the Muslim lunar calendar year ; the annual Muslim fast, kept throughout the entire month from sunrise to sunset.

Saffron (ii, 132)

Arabic *zafaran*, saffron ; A crocus, crocus sativus, with beautiful purple flowers ; an orange coloured product consisting of the dried stigmas as of this crocus, used to colour and flavour confectionery and other food. .

Sahib (iii, 261)

Arabic, *Sahib*, lord, master ; a term of respect used by the natives of India while addressing someone.

Salam (vii, 36)

Arabic *salam*, peace ; salutation or formal greeting of 'good health', 'happiness', or 'peace'.

Shawl (i, 232)

Arabic , *shal* ; an article of dress of various textures, usually of square or oblong shape, worn chiefly by females, as a loose covering for shoulders or head.

Sheik, Sheikh (ii, 47)

An Arabic word which means an old man, an elder ; a title of dignity for the chiefs of the Arabic tribes or clans, now widely used among Muslims as a title of respect.

Sherbet (i, 5)

Arabic *sharbat* from the verb *sharaba* or to drink ; a fruit - flavored water ice containing milk, or juice.

Sultan (iv, 52)

Sovereign, ruler, enjoying power, dominion ; the sovereign of a Muslim country ; formerly, the sovereign of Turkey.

Sultanate (vi, 66)

The rule or territory of a Sultan.

Tambourine (i, 88)

The Arabic word 'tumbur' refers to a kind of lute or guitar and the one who plays it is known in Persia and Turkey as "tambourchi" [8]

Tarboosh (i, 198)

Arabic term for a brimless headpiece, usually tasseled and of red felt, worn either alone or under a turban by Muslim men.

Vizier (ii, 143)

The Arabic word 'wazir' literally meaning one who bears the

burden of government, used of the minister of the king; in the Turkish Empire, Persia or the other Muslim countries, it signified a high state official or minister ; a governor or viceroy of a province.

Wady (iii, 21)

A ravine or valley which in the rainy season becomes a watercourse ; the stream or torrent running through such a ravine.

Wali (i, 238)

Arabic *wali*, the governor of a province.

Burton has used some words which are unquestionably Arabic. They are not found in Oxford Dictionary. While employing such words, he often provides their translation not within parenthesis but, by separating them with commas, hyphens, etc. For example, when the Arabic word *ghusl* is used in the text, he translates. : "After this I made the Ghusl or total ablution..." Likewise when the word, Alhamdulillah occurs he says, "But now alhamdolillah - glory be to God!". Here is the compendium of such Arabic words, their meaning as provided by Burton.

Ajam (i, 2)

Non -Arabs, foreigners, barbarians ; Persians. In the text it means non - Arabs or Persians. "There was once in days of yore and ages and times long before, in Ajam-land..."

AJami (i, 110)

used as an adjective which means, non - Arabs, barbarians, foreigners, Persians. "O Youth, in the shop there is an old man, a Persian, who seeket thee ..."

Alhamdulillah (i, 12)

An Arabic phrase which means "Praise be to Allah" or "thank God." "But now Alhamdolillah, glory be to God".

Ghusl (iv, 153)

From the root verb, *ightasala*, to wash (oneself) or take a shower ; Ghusl means to perform the major ritual ablution. "What are the koranic and traditional orders anent Ghusl, the complete ablution ?"

Habashi (iv, 337)

A dark-skinned person, Abyssinian ; "Moreover he presented to him three hundred male white slaves and the like number of concubines... and three hundred Abyssinian slave girls..."

Iblis (i, 11)

Devil, Satan, Lucifer. "Iblis ousted Adam".

Karkadan (iv, 362)

A rhinoceros, an animal species , a mammal, with huge

body and head, having a horn or two over its head. "Voyagers and pilgrims and travelers declare that this beast called "Karkadan" will carry on a great elephant on its horn..."

Labbayk (iv, 157)

'Here I am ! ', 'At your service'. "Here am I, O our Lord, here am I!"

Roum (i, 87)

Byzantium. "They are foreigners from Roum land with the mark of travel plain upon them".

Roumi (i, 313)

Byzantine, the two Christian groups - the Greek Orthodox and the Roman Catholics. "... till they came to a tall gate at which she knocked and a Roumi slave -girl came out and opened to them".

Sha'ban (iv, 146)

The eighth month of the Muslim calendar "...with eyebrows like the crescent moon which ends shaaban and begins Ramazan".

Tasbih (iv, 414)

Glorification, praise; extolment of Allah. "It was thou who well-nigh destroyed us by the Tasbih, and thy glorifying God on my back".

Wazu (i, 24)

Known in English as 'ablution'. Ablution in the Oriental context signifies the ritual washing of certain parts of the body obligatory on every Muslim before performing prayers. "...and made the wazu ablution to purify himself."

Wuldan (i, 194)

From the singular *walad* or youth. Wuldan means youths or children.

In sum, Burton uses two types of Arabic origin words: i) those which were incorporated in the English language and became a part of it, and; ii)such words which are highly uncommon. While employing these words, he sometimes annotates them and sometimes leaves them without any explanation. An attempt is therefore made in this chapter to list all such words and to provide their brief definition which will contribute to a better understanding of the AN.

Notes

1. Mario Pei, "A Historical Sketch of the English Language", Lexicon Webster Dictionary, 2 vols. (U.S.A., 1981), 1, x.
2. *Ibid.*
3. The Oxford English Dictionary, 20 vols, second edition (Oxford, 1989).
4. Burton, *Op.cit,* 3, 273.
5. Abdur Raheem Kidwai, Orientalism in Lord Byron's 'Turkish Tales' (Lewiston, 1995), p. 86.
6. *Ibid,* p. 94.
7. Burton, Tales from 1001 Arabian Nights (Mumbai, 1996), p. 824.
8. Kidwai, *Op.cit,* p. 116.

BURTON'S ANNOTATIONS - AN EVALUATION

This chapter is an attempt to evaluate Burton's annotations. Despite the obvious value of these notes, these betray many misconceptions regarding Islam, its teachings, Prophet Mohammad, and, errors relating to the Arabic language and grammar. This chapter deals extensively with instances of incomplete and inaccurate annotations As far as we know, nothing is written so far about Burton's annotations. Only in Gerhardt's The Art of Story Telling and Mclynn's Of No Country are there some general remarks about Burton's notes. Presenting this chapter under the following sub-titles seemed the most practical way of dealing with the material:

1) Range of Burton's annotations.

2) Incorrect annotations related to Islam, customs and manners of Muslims.

3) Incorrect annotations related to Arabic language.

4) Incomplete annotations.

5) Superfluous annotations.

6) Useful annotations.

But before doing so, a word or two about annotations in

Chapter 5

general. Annotations or footnotes are conventional and explanatory attempts, which should be used sparingly when the text needs clarification and acknowledgement. They are usually given at the foot of the page, although sometimes they are found at the end of a chapter or a book. Lane's annotations appear at the end of each chapter[1], whereas Burton's notes are at the bottom of each page. Lane's notes are about the Arabs, their customs and manners, superstitions, laws, and literature. He devoted sixteen years of his life to the study of Arabic, and this helped him identify himself completely with the customs and manners of Muslims, especially the Egyptians. In 1836, Lane published his book Manners and Customs of Modern Egyptians.

Burton drew upon Lane's notes, as is evident from his statement:

> The student who adds the notes of Lane (Arabian Society) to mine will know as much of the Moslem East and more than many Europeans who have spent half their lives in Orient lands.[2]

Burton's reliance upon Lane's notes comes out at many places in his annotations. At one place, when Burton defines the Arabic word, "Koz", which means a jug or ewer, he says, "for their graceful shapes see Lane's "Account of the Manners and Customs of the Modern Egyptians"[3]. Lane's notes are no doubt, advantageous to Burton. Explanatory notes do not

figure in John Payne's translation of the AN.[4] It is worth-clarifying that the explanatory notes are not present either in the original Arabic editions of the AN.

Annotations are helpful in making the text comprehensible to the general readers. They should contribute greatly to a better perception of the events and scenes of the text. They should not be too detailed lest they may distract the readers. On this, Burton says, "I can hardly imagine The Nights being read to any profit by men of the West without commentary"[5]. Burton's statement is all the more correct because of the vast difference between the English and Arabic cultures. The AN is full of historical characters; customs and manners of the Easterners; and such words, phrases and proverbs which are peculiar to the Arabic language, and ; poetry, which may represent a total of ten thousand lines,[6] which abound in figures of speech such as metaphors, similes, etc. all of which are part of Arabic culture, and no two cultures are alike. That is to say that the use of annotations is indispensable for the understanding of the AN. For example, words like, "Uncle" which means 'brother or brother-in-law of one's father or mother' and "cousin" which means ' son or daughter of one's uncle or aunt, cannot give the specific meanings of the Arabic words, "Amm" and "Khal". Hence, a good translator

should always provide the required meaning in his annotations. Words like, "Iddat" which means, "period during which a widow or divorcee may not remarry". "Qadi" judge or magistrate, 'Jihad' or holy war (by Muslims) which are originally Arabic words, may not be understood fully by the readers. In these examples, as in many, the Arabic words may be transliterated followed by their explanations in the annotations. The Arabic saying which means, "On my eye and head be it" cannot be simply understood by the general English readers, for it is the custom of Arabs to say so, whereas in English they may simply say "I agree." In such cases a literal translation might be given within the text followed by their explanations in the annotations.

1) Range of Burton's annotations

Burton's annotations show his intellectual abilities, his scientific curiosity and his linguistic gifts. They show him to be an anthropologist, a poet, a sociologist, a scholar and a linguist.

Many of Burton's annotations explain the Arabic words, phrases, proverbs, the Quranic verses and the Prophet's sayings mentioned in the text. In doing so, Burton usually offer detailed definitions. More often than not, he gives the history of such words or phrases, identifying their Persian or Indian origin or equivalents. When the Arabic word, "Banj"

or anaesthetic occurs in the text, he goes on to speak about the Hindi "Bhang". Not only this, but he says how the "Banj" is administered.[7] When he defines the Arabic word, "Samn" or cooking fat, he gives the Persian "Raughan" and the Indian "Ghi". He explains also how this "Ghi" is skimmed and kept for a century in leather bottles[8]. There is no doubt that examples like these show his linguistic as well as scientific abilities, but there would have been another place for such details. When he defines the Arabic word, " Sadd " or wall, he speaks about the "bund" or "band" of Anglo-Indian origin.[9] Such details are pointless for the general readers whose primary concern is to understand the stories of the AN.

At times Burton gives the right translation of the Arabic words or phrases in the text but gives their wrong explanation in his annotations. For example, the Arabic word, "Musharmata" which means splitting or rending occurring in the text, is translated correctly by him, but in his notes he defines the Arabic word, "Sharmutah" which means a whore.[10] The Arabic phrase "Mukattaf al-Yadayn" or "with his arms crossed behind his back", is translated properly by Burton. In the notes he, however, says, "Arab Mukattai al-Yadayn, a servile posture"[11], which is absolutely wrong. Again in these annotations, he always refers to the Quranic

and the Prophet's sayings mentioned in the text. Unfortunately, in most cases, Burton gives the wrong numbers of "Ayat" (verses). It is also to be noted that his definition of the Arabic words and phrases are too detailed. Hence they may give the readers the impression that the stories of the AN are too difficult to be understood.

Burton's notes contain an account of the customs and manners of the Muslims which show his intimate acquaintance with the Muslim life and character. He speaks about Islam, Muslims, literature, women, marriage, divorce and every aspect of their customs and manners. More oftern than not, he is involved in generalizations. This is to say that he always goes to apply the events and scenes of the text to the actual life of Arabs and Muslims. At one place, he says, "...even Muslim women will take an active part in insulting and tormenting the criminal, tearing his hair, splitting his face and so forth.[12]

Burton's notes about Muslim women are abusive and critical. If one woman hides and change her name for prostitution, it is not necessarily so that all Muslim women do the same. If one sister goes wrong, it is not the case that all sisters will follow her. That is to say that Burton's generalizations are unacceptable and untrue.

One important feature of Burton's annotations is the historical aspect for he provides an account of historical names and events occurring in the text. It is difficult to give a full-fledged account of this aspect. It suffices to state that he always departs from the main point and provides detailed digressive accounts. The original AN is full of historical characters and events. So are Burton's annotations. To this category belong his observations on the condition of Arabia before the advent of Islam; Prophet Mohammad and his companions such as Abu Bakr and Omar Ibn Al-Khattab ; the Umayyads and their Caliphs; the Abbasids; the Crusades ; the Fatimids of Egypt, and many others. When the name Abbas occurs in the text he says, "Abbas having been the brother of Abdullah the father of Mohammad".[13] He refers to the Umayyad Caliph Abdul Malik Ibn Marwan, to the Abbasid Caliph, Haroun al Rashid and to his minister, Jaafar, the Barmakid. Again when the Arabic name "Al-Kuds" or Jerusalem occurs in the text, he gives an account of its historical and religious importance for Muslims, Christians and Jews.[14] It should be borne in mind that the historical aspect is important for understanding the events and scenes of the text.

Burton makes mention of the editions and translators of the AN. He refers to Payne, Lane, Galland and others.

When the Arabic phrase which means "to meet and receive her" occurs in the text, he says in his annotation: "Lane and Payne (as well as Bres. Edit.) both render the word, to kiss her".[15] Yet at another place he says "Mr. Lane has no intimate acquaintance with Mohammadan life. His "Manners and Customs of the Modern Egyptians" should have been entitled, Modern Cairenes".[16] It seems that Burton does this to make his translation credible. This is not to say that he does not speak highly of these translators. At one place he pays his tribute to Payne[17]. Furthermore, he acknowledges the usefulness of Lane's notes in his introduction.[18]

Burton's explanatory notes can be better studied under the following headings: Erroneous, incomplete, unnecessary and useful annotations.

2) Incorrect annotations related to Islam and customs and manners of Muslims

Burton's incorrect annotations are mostly those which deal with the religion of Islam, the customs and manners of Muslims and the vocabulary of Arabic language. At one place Burton says:

> They will ask thee concerning wine and casting lots, say: In both are great sin and great advantages; but the sin of them both is greater than their advantages ". See Koran ii, 216. Mohammad seems to have made up his mind about drinking by

slow degrees; and the Koranic law is by no means so strict as the Mullas have made it. The prohibition revealed at widely different periods and varying in import and distinction, have been discussed by his commentary on the above Chapter. He says that the first revelation was in Chapter XVI, 69, but as the passage was disregarded , Omar and others consulted the Apostle, who replied them in Chapter ii, 216: Thus, as this was also unnoticed, came the final decision in Chapt.V.92, making wine and lots the work of Satan. Yet excuses are never wanting to the Moslem, he can drink Champagne and Cognac, unknown in Mohammad's day, and he can use wine and spirits medically[19].

This statement is absolutely and definitely wrong. First of all, Burton's translation of the Quranic verse when he says, "... In both are great sin and great advantages" is wrong for, the correct translation is "... In them is a great sin and some profit"[20] , which means that there may possibly be some profit, but its harm is greater than its benefit, especially if we look at it from social point of view. Burton's translation makes everything upside down. Furthermore, this verse is ii, 219 and not ii, 216.[21]

The period of the prohibition of wine is wrongly given by him in this passage, where he says that the first revelation occurs in Chapter XVI, 69; the second in ii, 216 and the third in V. 92. The actual background for the prohibition of wine is thus: Omar Ib Al Khattab said, " O Allah, reveal to

us a clear and satisfactory account regarding wine". This was answered in ii, 219 in the following words," They will ask thee concerning wine and casting lots..." For a second time, Omar said, "O Allah, reveal to us a clear and satisfactory account regarding wine", a prayer which was answerd in V, 43, where Allah says "O ye who believe ! approach not prayers in a state of intoxication ..." For the third time, Omar said, " O Allah, reveal to us a clear and satisfactory account regarding wine", after which Allah revealed, "Satan's plan is (but) to excite enmity and hatred between you, with intoxicants and gambling, ... will you not then abstain". After this Omar said, "We abstain, we abstain"[22]

Burton contends that the wine prohibition in Islam is not strict. This is identical with what he says at another place "Liberal Moslems observe that the Koranic prohibition is not absolute... yet Mohammad doubtless forbade all inebriatives and the occasion of his so is well known"[23]. Burton commits a very serious mistake on this count. Allah says in the Quran "... Intoxicants (all kinds of alcoholic drinks) and gambling, ... are an abomination, of Satan's handiwork. So avoid that..."[24]

Again in the Ahadith or sayings of the Prophet , Abu Huraira narrates that the Prophet, said " an adulterer at the time he is committing illegal sexual intercourse is not a

believer; and a person at the time of drinking alcoholic drink is not a believer ..."[25]. Likewise there are many verses in the holy Quran, and many sayings of the Prophet which strongly prohibit wine.

Burton says that Muslims can drink Champagne and Cognac under the pretext that they were not known during the Prophet's time. The fact is that alcoholic drink includes any drink that disturbs the mind, whether Champagne or Cognac. Ayisha, Prophet's wife, narrates that the Prophet said, "Any thing that intoxicates is unlawful..."[26] Abu Malik Al-Asha'ri narrates that he heard the Prophet saying "From among my followers there will be some people who will consider illegal sexual intercourse, the wearing of silk, the drinking of alcoholic drink, as lawful..."[27] These and many sayings of the Prophet show that wine is absolutely prohibited. The names of the intoxicants, whether Champagne or Cognac, are not the basis for Islam's prohibition, for the rule is "Any thing which intoxicates is unlawful". The Prophet (SAAW) said, "From among my followers there will be some people who will drink wine calling it by other names."[28] Moreover, In Islam drinking wine is punished by whipping eighty lashes.[29]

Burton concludes his note saying that Muslims can use wine and spirits medically. It is reported that when Tarig al-

Jahf said to the Prophet "I am making wine for medication", the Prophet told him, "It is not a cure, it is a disease"[30]. The Nineteenth International Conference was held in 1928 in Anfras, Belgium, to discuss a variety of subjects related to wine and intoxicants. In that conference, stood a doctor, who gave his lecture saying "There were many patients for whom we doctors used to prescribe wine as medicine to speed up their remedy but in actuality, we were accelerating their deaths". An Egyptian doctor who represented his country in that conference said, "The Prophet of Islam preceded you who declared 1400 years ago that wine is not useful as medication". The Egyptian representative went to say that Muslims strictly follow their religious advice to the extent that they prefer to die to drinking a medicine containing intoxicants, fearing Allah's and His Prophet's disobedience.[31]

The above analysis shows that Burton's notion about wine and its prohibition is wrong.

Burton says "Moslems who did their best to countermine the ascetic idea inherent in Christianity are not ashamed of the sensual appetite..."[32].

The word asceticism when used in a religious context may be defined as self-discipline and self-denial, in which immediate sensual or profane gratifications are renounced in

order to attain higher spiritual state. The forms of asceticism are Fasting; continence; poverty; isolation; self-inflicted pain, either physical acts through such means as whipping or burning or mental e.g. contemplating the judgement day.[33] Thus, the term implies spiritual as well as physical discipline.

Muslims are ascetic . This is clear from many Quranic verses and sayings of the Prophet, which urge Muslims to avoid extravagance and to lead life in an ascetic manner. There are many verses in the Quran which exhort Muslims to be ascetic. Allah says:

> Fair in the eyes of men is the love of things they covet : women and sons; heaped-up hoards of gold and silver; horses branded; and (wealth of) cattle and well-tilled-land; Such are the possessions of this world's life; but with Allah is the best of the goals (to return to)[34]

Likewise, the sayings and the example of the Prophet prompt us to be ascetic. Abu S'aeed al Khudri relates that the Prophet said :

> The world is green and sweet (i.e. full of riches and captivation) and Allah will appoint you (as His) vicegerent in it, and will see how you behave. Then beware of this world and the women (i.e. shun much indulgence in the world and sexual licentiousness).[35]

These and many other verses and sayings ask the Muslims to grow indifferent to this world and to be content with what they possess. They also show the virtue of

poverty. They are enough to disprove Burton's above observation.

Burton is also wrong when he says that the idea of asceticism is inherent in Christianity. Rodrigo Borgia,1431-1503, had several illegitimate sons. In 1492 he became a Pope, taking the title of, Alexander VI. He was the most unscrupulous Pope of the Renaissance period and used his powers to advance his own children.[36] He was notorious for his immorality, nepotism and extravagance.[37] Lucrezia Borgia, unfairly notorious for immorality was married three times by her father, Alexander VI, to further his political claims.[38] In fact it is said that when Napoleon went to Egypt in his expedition, he took a ship loaded with beautiful girls to distract the minds of Muslims and to dissuade them from fighting.

Again Burton himself who says that Muslims are sensual was himself sensual. He dallied with Indian and Persian mistresses and whoremongered his way through the brothels of Paris.[39] Is this asceticism? Not only this, but also on the top of Mount. Arafat, while he was performing the Holy Pilgrimage, he caught sight of a beautiful Meccan girl. He stared at her for a long time, and finally sensing his admiration she threw back an inch or two of her head veil. He tried to pursue the girl though he was on a holy

mission.[40] This shows that Burton was not ascetic even though when he was in a spiritual or religious state. It is very strange that a man who was himself sensual blames others for, what he calls, sensuality. Burton's contention:

> The "Isha" prayer consists of ten "Ruka'at" bows or inclinations of the body, 'not of the head as Lane has it M.E. Chapt. iii): of these four are "Sunnat"= traditional or customary of the prophet, four are 'Farz' (divinely appointed, i.e. by the Koran and two again sunnah.'[41]

This is a serious flaw committed by him. First of all, the number of 'Ruka'at' or bows of 'Isha', that is late evening prayer is six. Four are 'Farz' or obligatory, followed by two bows which are 'Sunnat' or the practice of the Prophet. This is a fact which is known to each and every Muslim and there is no doubt about it. The second fault occurs when he says that 'Ruka'at' are bows of the body, but not of the head. The fact is that the Arabic word 'Ruka'at' the verb of which is 'Raka'a' means ' to stoop and bow one's head'. One thus concludes that Burton's statement is wrong.

Burton says at another place, "Cutting off the right hand is the Koranic punishment (Chapt. V) for one who robs an article worth four dinars, about fourty franks to shillings,[42]..." But the Jurists are not unanimous about the value of the property stolen, which would incur the penalty

of the cutting off the hand. The majority hold that petty thefts do not invite this punishment.[43] The general opinion is that only one hand should be cut off for the first theft, which is evident from Allah's command, "As to the thief, male or female, cut off his or her hands,... "[44]. This leads us to say that Burton's proviso regarding "four dinars" is wrong. For the religious scholars agree that the amount for cutting off the hand for the first offence is a quarter of a dinar. Ayisha reports that the Prophet (may peace be upon him) said, "cut off the hand of a theif for a quarter of a dinar and upwards." She reports that the Prophet said, "The hand of a theif should not be cut off but for a quarter of a dinar and what is above". Burton might have misunderstood the Arabic word "Rubh" which means quarter as "Arba'a" or four. This is not to say that Burton's "four dinars" is right since they are above quarter of a dinar, for it seems that he gave this number as a criteria or a rule below which the thief's hand is not to be cut off.

Burton says... "many Moslems go to the Hammam on Thursday and have no connection with their wives till Friday night"[46] It is a false statement. Allah says in the Holy Quran, "Your wives as a tilth unto you so approach your tilth when or how ye will..."[47] The Arabic word "Haithu' mentioned in this verse is a comprehensive word referring to

manner, time or place. Sex is not a thing to be ashamed of, if it is within Islamic law.[48] There is no report about the Prophet nor his companions saying: Do not approach your wives till after the Friday's Prayer. It is very strange that such unfounded statements should be made by a man who spent most of his life among Muslims. On the other hand, Islam orders us to abstain from our wives during their monthly courses, which is in our interest. This is evident from Allah's saying

> They ask thee concerning women's courses, Say : They are a hurt and a pollution : So keep away from women in their courses, and do not approach them until they are clean.[49]

Also, we should not approach women during the fast by day , but it is permitted after the fast is broken till the next fast commences. This is because sex instinct is classed along with eating and drinking.

For explaining the Arabic word "Huda" which means right way or true religion, Burton says, "... Hence to a Kafir who offers the Salam-salutation many Moslems reply "Allah-yahdik" = Allah direct thee ! (i.e. make thee a Moslem...".[50] On the one hand, this is untrue for the reply in question that is "Allah -yahadik" or may Allah direct you to the right path i.e. Islam, is not said to the Kafir who offers Salam but to the hypocrites, Jews and Christians who used

to pretend that they were sneezing before the Prophet. They used to do so to get the Prophet's prayer "Yarhamukum Allah" or may Allah bestow his mercy upon you. But instead of saying so the Prophet used to say "Yahdikum Allah" or may Allah show you the right way.[51]

His statement is wrong also because if the unbeliever offers the Salam or salutation Muslims should say " Wa alaykum" or 'and upon thee', but not "Allah -Yahdik" or may Allah direct thee. There is a story behind this : It is related that Ayisha said that there came to the Prophet a group of the Jews who greeted him by saying "As-Samu Alayka", (Death be upon you), instead of "As-Salamu Alayka" (Peace be upon thee). The Prophet understood what they said and replied them, saying 'Wa Alaykum" which means "and upon you".[52] This leads us to say that Burton is, certainly wrong. At another place Burton says:

> Moslem women have this advantage over their western sisterhood. They can always leave the house of father or husband and, without asking permission, pay a week or ten day's visit to their friends. But they are not expected to meet their lovers[53]

This is a serious misperception on his part. If a wife disobeys her husband, she is not worthy of him. In case the wife does not obey her husband, four steps are to be taken: Verbal advice may be sufficient ; if not, sexual

relations may be suspended e.g. by not sleeping with her; if this also does not work slight physical punishment may be administered; lastly if all this fails, a family council be consulted. This is clear from Allah's directive, "As to those women on whose part ye fear disloyalty and ill-conduct, admonish them (first), (next) refuse to share their beds (and last) beat them lightly ...".[54] That is to say that leaving the house and meeting friends without the husband's permission amounts to ill-conduct for which she should be disciplined. The woman should always seek her husband's permission before doing anything important. The wife should not observe optional fast without the permission of her husband, which is evident from many Ahadith or sayings of the Prophet. Abu-Huraira narrates that the Prophet said, "A woman should not fast (optional one) except with her husband's permission if he is at home"[55]. Then how does Burton say that the Muslim woman often visits her friends without her husband's permission. On the other hand, the Muslim woman should seek her husband's permission if she wants to go to Mosque, which is evident from the Prophet's saying "If the wife of any of you asks permission to go to the mosque, he should not forbid her"[56]. But the Muslim woman should not obey her husband if he orders her to do something sinful, e.g. If he orders her not to keep the obligatory fast of "Ramadan". Anyway, Burton's observation is wholly untrue.

He says "I can not think but that Al-Islam treats perjury lightly..."[57]. This is undoubtedly wrong. Burton's allegation is best refuted by the Quran. For Allah declares "... But He will call you to account for your deliberate oaths : for expiation feed ten indigent persons... or clothe them or give a salve his freedom... fast for three days "[58], and again, "And make not Allah's (name) an excuse in your oaths...".[59] These verses clearly rebut Burton's misperception. We are told in these verses to keep our oaths which are taken intentionally. Allah will not blame us for an oath taken by mistake. But if a man takes a deliberate oath, the punishment is inevitable: He has to expiate his failure by feeding or clothing the poor, or obtaining some one's freedom or if he does not have the means, he should fast for three days.

As it is said, Allah will not punish us for an oath which is taken without intention. Abu Huraira, reports the Allah's Messenger (may peace be upon him) as saying, "An oath is to be interpreted according to the intention of the one who takes it".[60] Ayisha said that oaths by mistakes are when the man is in the habit of using such phrases as, " No, by Allah", "Yes, by Allah".[61] This shows that Burton's statement that "Islam treats perjury lightly" is false.

Burton observes, "Al-Siddika" (fem.) is the title of Ayisha, who however does not appear to have deserved it"[62]. This judgement is misplaced and tendentious. He should have stated why Ayisha does not deserve the title "Al-Siddika" or 'the very thankful and honest'. Perhaps by saying this, he has in mind that Ayisha was implicated. There is a possibility that he has in mind the incident which occurred on the return from one of the expeditions. When the march was ordered, Ayisha was not in her tent, having gone to look for a valuable necklace she had dropped. When the army reached the next halt , they noticed that Ayisha was not in her litter. Meanwhile, discovering that others had gone, Ayisha sat down to rest, hoping that someone would come and fetch her. It was night and she fell asleep. The next morning she was spotted by Safwan bin Al-Mu'attil As-Sulami, a Muhajir, who was left behind the camp to see if anything was left behind. He put her on his camel and brought her, leading the camel on foot. This gave an apportunity to enemies to raise a malicious scandal, of which the ringleader was the chief of Madinah Hypocrites-Abdullah bin Ubai, who is referred to in the Quran[63]. He was guilty of other sins. Burton might have this incident in mind. Here it is to be noted that Allah has declared Ayisha's innocence in the Quran. "Those who brought forward the lie are a body among yourselves ... to every man among them

will come the punishment..."[64]. The Prophet (Peace be upon him) gave eighty lashes to each of the people who had spread the lie against Ayisha.[65]

Yet at another instance, he says, "The Moslem woman will show any part of her person, rather than her face, instinctively knowing that the latter may be recognised, whereas the former cannot be..."[66]. This is a false, sweeping generalization. For, we know that in Islam the woman should cover the whole of her body except her face and hands. This is clear from many sayings of the Prophet. Allah says in the Holy Quran:

> An say to the believing women that they should lower their gaze and guard their modesty ... should not display their beauty and ornaments ... that they should draw their veils over their bosoms...[67]

Another relevant divine command is "O Prophet ! Tell thy wives and daughters, and the believing women that they should cast their outer garments over their persons...".[68]

Burton indulges in generalizations. If any Muslim woman wears a western garment, it does not mean that all Muslim girls follow the suit. While Burton was listening to a sermon on Mt. Arafat, he caught sight of a beautiful Meccan girl. He stared at her for a long time and finally sensing his admiration, she threw back an inch or two of her head veil. If this girl was guilty of it, it is not the case

that all Muslim girls are the same. Burton's remark is baseless.

Burton while defining the word "Sunan" as usage, goes on to say, "A Hindi Moslem (who doubtless borrowed the customs from Hindus) will refuse to eat with the Kafir, and when the latter objects that there is no such prohibition in the Koran, will reply. "No: but it is our Rasm (custom)"[69]. This is false. For in Islam a Muslim should not perform, "Tayammum" or rubbing hands and face with earth if water which is used by the unbeliever is available. "Tayammum" is permitted only if there is no water, which is evident from Allah's command. "... If ye find no water, then take for yourself clean sand or earth, and rub therewith ..."[70]. If a Muslim is permitted to use the water of an unbeliever, what is the harm in eating with him? Allah says in the Quran "... The food of the people of the Book is lawful unto you, and yours is lawful unto them ..."[71].

Muslims should not harm the unbelievers. They should deal kindly and equitably with them unless they are violent and want to destroy the former. In this regard, Allah says,

> Allah forbids you not, with regard to those who fight you not for (your) Faith, nor drive you out of your homes, from dealing kindly and justly with them.[72]

It is obligatory that the Muslims should provide the unbeliever with food and water if he is needy. He can also send him gifts and accept his gifts. It is related that the Prophet was invited by the Jews in Madinah and ate with them.[73] Burton's allegation that a Muslim will not eat with the unbelievers, is without any basis.

At one place he says about the Arabs. "...they preferred seeing a man in a horrible agonies to relieving him by means of soporifics and other drugs ..."[74]. In this instance Burton's statement is partially right. He should have said why Arabs or Muslims do so. The fact is that when a person is in "horrible agonies" we do not know when will he die, or whether he will die or not. Islam does not allow mercy killing. A Muslim in these hours may repent and seek pardon from Allah. On the other hand, killing of the self is prohibited in Islam. This is borne out by Allah's saying, "...Nor slay such life as Allah has made it sacred, except for just cause..."[75].

His remark "Zayd and Abu Lahab (Chapt. cxi, i) are the only contemporaries of Mohammad mentioned in the Quran"[76] is partly right and partly wrong. He is right because they are the only contemporaries of the Prophet mentioned by their names. Allah says "Perish the hands of the Father of Flame! Perish he ![77], and. "... when Zayd has dissolved

(his marriage) with her ..." [78]. Yet Burton is not very accurate because there are many contemporaries of the Prophet who are referred to in the Quran without their names being specifically mentioned. For example, Abu Bakr is referred to in the Quran. Again, Abdullah Ibn Ubai, the chief of Madinah Hypocrites, the ringleader of those who had spread the lie against Ayisha, the Prophet's wife, is referred to in the Quran when Allah says, "... And to him who took on himself the lead among them, will be a chastisment grievous"[79].

At one place in his annotations, Burton gives a wrong translation of a Quranic verse when he says, "... Verily in your wives and children ye have an enemy, wherefore beware of them". In the original Quranic verse, we are told that in some but, not in all cases, the demands of wives and children may come into conflict with one's moral and spiritual duties. Hence the right translation of the verse would be . "... Truly among your wives and children are (some) that are enemies to yourself, so beware of them ..."[80]. Burton says:

> It may be observed that according to Ahadith, (sayings of the Prophet) and the Sunnat (sayings and deeds of Mohammad) all the hair should be allowed to grow or the whole hair should be clean shaved .[81]

This is an untrue observation about Muslims and Islam. The fact is that the Prophet forbade the "Qaza' " or to have one's head shaved leaving a tuft of hair here and a tuft of hair there. It is related by Ibn Omar that the Prophet forbade shaving only a part of the head and leaving unshaved another part.[82] It seems that Burton's generalization is a misunderstanding of the Hadith or saying of the Prophet, in which Ibn Omar relates that the Holy Prophet saw a child with his head partly shaved and partly unshaved. Seeing this, the Prophet forbade it, telling the child's elders to shave the whole of the head or to leave the whole of it.[83] The important thing here is that shaving the head, leaving tufts of hair here and there is not allowed in Islam and there is some wisdom behind this prohibition: firstly, by doing so, we deform our appearance, and; secondly, shaving of the hair may be seen as an imitation of the unbelievers.

In the Terminal Essay, he defines, "Al-Islam, it has been said is essentially a fighting faith and never shows to full advantage save in the field"[84]. The fact is that fighting in the cause of truth in Islam is the highest form of faith. It should be waged under certain conditions. Allah says in the Holy Quran, "Fighting is prescribed upon ye and ye dislike it. But it is possible that ye dislike a thing which is good

for you, and that ye love a thing, which is bad for you"[85] In Islam, fighting is permissible in self-defence and under well-defined limits. When it is undertaken, it must be intended to restore peace and freedom for the worship of Allah. In any case, strict limits should not be violated. Women, children and old men should not be molested, nor should trees and crops be cut down, nor peace be withheld when the enemy comes to terms. This is clear from Allah's saying: "Fight in the cause of Allah those who fight you, but do not transgress limits; for Allah loves not transgressors".[86] Again Allah says, "But if the enemy incline towards peace, do thou (also) incline towards peace..."[87] We must always be ready for fight, lest it might be forced on us. Even in the midst of the fight, we must always be ready for peace, if there is any inclination towards peace from the other side. The fight should be intended to establish peace and righteousness and Allah's law.[88]

At another place, Burton says,"Mohammad was too fond of women to be charged with love of boys".[89] Here it should be pointed out the fact that the position of the wives of the Prophet was not like that of ordinary women or ordinary wives. They had special duties. The only youthful marriage of the holy Prophet was his first marriage with Khadija, the best of women and the best of wives. He married her fifteen years before he received his call to Prophethood. Their

marriage lasted for twenty-five years until she died. There are two reasons behind the Prophet's later marriages: (1) Compassion and clemency, for he wanted to help the suffering widows, and (2) help in his duties.[90] His wife Ayisha, the daughter of his companion Abu Bakr, was learned in Hadith. She is an important authority on the life of the Prophet. Addressing the Prophet's wives, Allah says in the Quran", "And recite what is rehearsed to you in your homes of the Signs of Allah and his Wisdom: For Allah is All-Subtle".[91]

Contrary to what Burton and many Orientalists think, the Prophet did not marry for physical pleasures. This is clear from Allah's words, "O Prophet ! say to thy, Consorts: "If it be that ye desire the life of this world and its glitter-then come! I will provide for your enjoyment and set you free in a handsome manner".[92] The Prophet Mohammad was not the only Prophet who had many wives. Those Prophets who came before him had many wives and children, a fact which is clear in Allah's remark, "We did send messengers before thee, and appointed before them wives and children[93]. This proves Burton's untrue allegation.

At many places in his annotations, Burton raises doubts about Islam and its teachings. For example, he says, "I need hardly noted that Mohammad borrowed his Pilgrimage-practices from the pagan Arabs, who centuries ago, danced

around the Meccan ka'abah"[94]. When he talks about the number of wives in Islam, he says: "the number is taken from the Jews"[95]. Talking about the Arabic formula which means, 'In the name of Allah, most gracious, most merciful" he observes, "This auspicatory formula was borrowed by Al-Islam (not from the Jews) but from the Guebre"[96] What he alleges was said long ago by many. Allah says: "And they say: "Tales of the ancients, which he has caused to be written..."[97] Responding to such allegations made by many Orientalists, Wazzan says:" It is not surprising that one of the objectives of Orientalism is to raise doubts about Islam and its Prophet in order to cause chaos among Muslims[98].

3) Incorrect annotations related to Arabic Language.

In his annotations, Burton often commits mistakes while defining Arabic words and phrases. The vowels play an important role in Arabic language. Therefore, one's misunderstanding of the vowels of one word may give another meaning. For example, the two Arabic words - "Firasah" and "Farasah", are different in meaning, but are written in Arabic in the same manner, with the difference that the vowels in the first letter are not the same.

Burton is at fault when he defines the Arabic word "Malihah". He says that it is from "Milh" or salt.[99]. But the source of this word is "Maluha", not "Milh", which means to be handsome, pretty,

good-looking, nice, etc. At another place, he defines the Arabic phrase, "Nahnu-malihin" which means we have good relations, by saying, "we are in terms of salt"[100] which is wrong. He says, "Hindi is an Indian Moslem as opposed to Hindu, a Pagan or Gentoo" [101]. This definition is definitely wrong, because in Arabic the word "Hindi" means an Indian, whether he be Hindu or Muslim. Hindu is the one who believes in Hinduism or an Indian national. This points to the error in Burton's definition.

Another mistake committed by Burton is when he defines the Arabic phrase "Mukattai al-yadayn", as a "servile posture",[102] which means 'with his hands cut'. Burton thus explains the Arabic phrase, "Mukattaf al-yadayn", which means 'with arms crossed behind his back'. Again his remark "Musawwadatayn = lit. two black things, rough copies, etc."[103] is wrong for this phrase only means 'two drafts or two rough copies', whereas "Muswaddatayn", means 'two black females or things". Burton at another place says, "Khatibah", more usually khutbah = the Friday sermon preached by the khatib"[104]. This definition is wrong. The Arabic word, "Khutbah" means sermon or address, whereas "Khitbah" from "Khutobah" means engagement. Burton's "Khatibah" actually means fiancee.

Burton's contention that "Al-Ahram", a word of unknown provenance"[105] is incorrect, for the source of this word is known, that is "Al-Haram" which means to reach the old age or to be advanced in years. The Arabic phrase, "Saim al-dahr" which means never to eat and drink from daylight to dark forever, is incorrectly translated by him when he says, "he never ate or drink from daylight to dark throughout the year"[106]. When he defines the Arabic word "Shimal" as "the north wind"[107] he is at fault. In Arabic, there are three words, which should be carefully distinguished from one another. These are, "Al-Shimal" or the left hand; "Al-Shamal", the north and; "Ash-shamal" which means the north wind.

Burton is in the wrong when he says that the Arabic word "Thayyib" is mostly applied to a "woman who leaves her husband after lying once with him".[108] He is wrong because the word in question means a married woman or the woman who lost her husband by divorce or death. Again, his saying, "Firasah, lit. skill in judging (Faras)"[109] is wrong . This is so because there are two words in Arabic, which have the same characters, but different in the vowels. These are, "Firasah" and "Farasah". The word "Firasah" means an insight or vision. The Prophet says, "Fear the 'Firasat' or insight of the believer, for he sees with Allah's light."[110] This is

different from "Farasat" or "Furusiyyah" which means to have skills in horseback riding .

Burton errs when he explains the Quranic verse "la rayba fi-hi"[111] by saying "of itself", whereas the right meaning is "where there is not a single doubt". At one instance the text reads, " which carries him on till it cast him into a whirlpool"[112]. The Arabic word for "whirlpool" is "Dawwamah", whereas he incorrectly translates it in his annotation with the word "Duwa'mah", a totally different word which means vertigo or giddiness.

At another place, Burton says, "a'dalta also means thou hast swerved from right..." [113] But the Arabic word in question, that is "Adala" has many meanings-to act justly, be just, be equitable, treat fairly... which is different from " adalta a'n" or to deviate from right.

He makes a mistake when he explains the Arabic word "Ajuz" or old woman. He says, "the polite term is Shaybah"[114] This addition is wrong, because the polite term is "Shabbah" which means a young lady, which is different from "Shaybah" meaning a woman with grey and white hair. Again he is mistaken when he defines the Arabic word "Shash" as "a light turban generally of muslim"[115], because "Shash" is a gauze or thin transparent fabric of silk, cotton.

He is at fault when he says "Kashkash = he gathered fuel" [116]. This is wrong for the Arabic word "Kashkash" the noun of which is "Kashkashah" means the sound of roasted meat, whereas Burton's, "he gathered fuel" is the English equivalent of the Arabic word, "Kashsha". He is off the mark when he says "Mauza = a place, apartment, a saloon..."[117] because the Arabic word "Mauza " means style or fashion. Burton might have in mind the Arabic word "Auza" which means a saloon or an apartment. His remark "Dalilah", a woman who misguides"[118] is an improper translation of a woman who guides. He defines the word "Ziyarat" as "a visit to a pious person" [119] incorrectly for the word in question means a visit, whether to a pious or impious person, a call, a tour etc. His comment, "Bayt sha'ar, a house of hair (tent) or a couple of verse" [120] is wrong for in Arabic "Bayt sha'ar" is different from "Bayt shi-ir". The former means a house of hair (tent), whereas the latter stands for a couple of verses.

After defining the Arabic word "Maut" which means death, Burton adds,"a word mostly avoided in the Koran..."[121] This is utterly wrong for this word is mentioned as many as thirty-five times in the Quran. [122]

The Arabic verse which means:

"His face is like the phase of the moon;
and the signs of his happiness are like pearls"[123]

is translated by Burton as:

> "His face as the face of the young moon shines* And Fortune
> stamps him with pearls for signs"[124]

He says in the notes " The moles are compared with pearls"[125]. This is untrue for the Arabic word "Khal" which means 'mole' does not occur in the original. Again, the Arabic verse:

"سأصبر حتى يعلم الصبر بأ ننني

صبرت على شئ أمر من الصبر"[126]

which means :"Patient I'll be till Patience knows that
I am facing a thing bitterer than Patience."

is translated by Burton as:

> "Patient I'll be till Aloe's self unwittingly allow* I'm patient under bitterer things than bitterest aloes"[127]

The Arabic word 'Sabr' mentioned in the above lines has two meanings- aloes and patience. In the original text, the latter is intended.

At another place, he writes: "So I laid her out and buried her body in mother earth and let make a pious perlection of the Koran..."[128] The Arabic lines can better be translated as, "So I buried her, then I covered her with clay"[129]. His notes read "Khatmah", reading or reciting the whole Koran, by one or more persons, usually in the house, not over the tomb". First, It is to be noted that this is not the textual meaning, for the Arabic word"Khatamat" is the plural form of "Khatam" or " Khatm".

"Khatam" means sealed clay[130]. "Khatm" means sealing, stamping; sealing (off), closing. Secondly, Burton's definition "Khatmah" reading or reciting the whole koran" is incomplete, for the word in question is not necessarily applied to Quran. It means a conclusion or last part of anything.

4) Incomplete annotations

Incomplete annotations occur at many places in Burton's version. At one instance, Burton says that the word "Jarjaris" occurs in Bulak edition of the AN. This is not enough, for the word which occurs in Bulak's edition is "Jarjaris ibn Rajmous ibn Iblis"[131]. Likewise, when the phrase, "Bismillah" occurs in the text, he says in the annotation, "I exclaimed Bismillah"[132]. It is not sufficient to say that "Bismillah" is used for exclamation. For "Bismillah" means "In the name of Allah, Most Gracious, Most Merciful".

When the text reads"... whereas I joyed with exceeding joy and for stress of gladness exclaimed, "Allah ! Allah ! In the name of Allah !. There is no god but God and Allah is Almighty"[133]. To explain this, he says in his footnotes, "These formulas are technically called Tasmiyah, Tahlil and Takbir : the "testifying" is Tashhid".[134] Burton here mixes everything up and his definition is incomplete. The Arabic word, "Tasmiyah" means to say "In the

name of Allah, Most Gracious, Most Merciful". "Takbir" is to say "Allahu Akbar" that is "Allah is greater ! Allah is greater !". "Tahlil" means to rejoice. "Tashahhud" is to affirm that "there is no god but Allah and Mohammad is Allah's Prophet".

He defines the Arabic word "Maskhut" incompletely by saying that it is mostly applied "... to change of shape as man enchanted to monkey "[135]. More can be said about this word the root of which is "Sukht". "Maskhut" means angry, dissatisfied ; defaced, deformed, transformed...

Another incomplete annotation is when he says "The myrtle is the young hair upon the side-face"[136] to explain the Arabic verse, which he translates as, "And the myrtle of its moss". In the original Arabic lines[137] the speaker swears by the youth's "Myrtle of his side-burns" that is to say that the youth's handsomeness is compared with a small tree, with shiny leaves and beautiful flowers. Here, a complete identification between the side-burns of the youth and shiny leaves and beautiful flowers.

Burton's definition of the informal Arabic phrase, "Ya hu" when he says "O he !"[138] is off the mark. The phrase in question also means "Here he comes", "Here he is ", "Here it is ". When he says "Taih lost in the desert" [139] he is right but his definition is insufficient. "Taih" is from "Taha" which means to lose one's way,

go astray ; swaggger, flaunt ; to be or become proud or haughty, arrogant ; to be or become perplexed; to perish or be destroyed. If some body is lost, it is not necessarily so that he is lost in a desert. In the original Arabic edition, Calcutta II, the text reads, "I lost myself due to my ardent love with her"[140]. This brings into light Burton's incomplete and defective definition.

The Arabic word "Wa ba'ad" which means afterwards, subsequently, later on ; yet, still, until now, is explained by him in an inadequate manner when he says "Wa ba'ad, the formula which follows "Bismillah", in the name of Allah". When he defines the Arabic word "Satl" he says it is "kettle or bucket". He should have added more details e.g. "Ya satl" which means a lunatic or mindless person.

It is very strange that he defines the word, "Na'm" in his annotation. If this word which means "Yes" needs explanation, why does not Burton annotate each and every Arabic word. On the other hand, Burton should advise his readers to consult a dictionary, instead of providing incomplete definitions. He says

> The Arabs have , however, many affirmative practices, e.g. Ni'am which answers a negative "Dost thou not go ?" Ni'am (yes) ; and "Ajal", a stronger form following command, e.g. Sir (go) - Ajal, yes, verily "[141]

Burton's explanation is right but incomplete. This is because the word, "Na'm" has at least four uses in Arabic - Firstly, it is used in the affirmative, e.g. if somebody says. "The sun rose", we say "Na'm (yes) it rose". Secondly, it shows promise. e.g. when somebody says, "read your lesson", the other answers, "Na'm (yes) I will read it". Thirdly, it is used as an answer to a question. e.g. "Did he come?" the answer of which would be "Na'm (yes) he came", and ; Fourthly, it is used in the affirmative at the beginning of sentences, e.g. "Na'm (yes) I am longing to go home". Likewise, the word "Ajal" has more meanings than the one given by Burton.

5) Superfluous annotations

Burton often confuses the readers by adding unnecessary notes in his version. A total absence of such annotations, however, would be less confusing. For example, when the Arabic word, "Sha'r" or hair occurs in the text, he explains "It may be observed that according to Ahadis (sayings of the Prophet) and the Sunnat (sayings and doings of Mohammad) all the hair should be allowed to grow or the whole head should be clean shaven..." [142]. When the Arabic phrase " Shamm al Hawa" or smelling the air occurs, he goes on to speak about an Egyptian festival known as "Shamm al Nasim " or smelling the zephyr.[143] Such notes are unwanted for the general readers whose main interest is to understand the text.

Gerhardt severely criticises Burton in observing: " It rather seems as if a volume of essays has been broken up and affixed piecemeal to the stories ..."[144]

Burton's notes often do not contribute greatly to a better understanding of the original scenes and events or even the meaning of Arabic words and phrases. For instance, he says "Sharmutah, plural of "Sharamit" from the root "Sharmat" a favourite Egyptian word applied in vulgar speech..."[145] Burton explains the Arabic word "Musharmata" which means splitting or rending, which occurs in the lines, "After five years my elder sister returned to me in beggar's gear with her clothes in rags and tatters..."[146]. There is no relation between these two words. Here it is to be noted that he translates the Arabic word "Musharmata" correctly but follows it up by a wrong and unnecessary digression in his notes. Likewise, there are many examples in his notes which show his departure from the main text. When the text reads, "They all rose up and the cook poured water on their hands".[147] Burton explains, " the Moslem does not use the European basin..."a point which has nothing to do with the text. When he translates the Arabic words which mean "there he fell into agony",[148] he goes on to speak in a detailed manner about euthanasia and soporifics, which hardly contributes to the understanding of the text. When the Arabic word which means foot occurs in the text, he makes a

long exaggerated statement about the use of foot in the East, as when he says "women in the East can catch a mosquito into between the toes..." [149]. He goes to define the Arabic word "sha'r" or hair in details because of the presence of the Arabic word, which means "heads" in the following Arabic verse, which he translates thus:

> "High over all craftsmen he ranketh and why?* The heads of the kings are under his hand !"[150]

Are Burton's annotation for the reader's requirements when he speaks minutely about his vulgar experience with the debauched men and women of Somalia ? Or when he gives the definition of the word eunuch in more than two pages.

Another example which shows Burton's use of unnecessary notes in his translation is his reference to the other editions of the AN. Whenever he draws upon any of the secondary editions of the AN, he sometimes says so and sometimes not, in his annotations. A total absence of such references would have caused less confusion. This is because he says everything in his introduction about the AN editions which he consulted. Besides, there are many lines which he takes from the other editions of the AN, other than his main source, Calcutta II, without saying so in his annotations. For example, Burton says " by Allah, these monies are the first fruits this day has given me."[151] He takes this quotation from

Bulak's edition[152] without acknowledging it in his annotations. Again when he quotes, "till he reached the Holy City, Jerusalem"[153], which is not found in the original Arabic version of Calcutta II, he does not spell out this point so in his annotations. That is to say that he should have avoided such statements which only confuse readers.

He says at another place, "... by which sat an old man of venerable aspect, girt about with a waist cloth made of the fibre of palm-fronds"[154]. The original Bulak's,[155] Calcutta Second's[156], Beirut's[157] as well as Antoine Salhan's editions [158] have the same wording, which can better be translated as."... by which sat an old man covered with loincloth made of tree leaves". What is worth-mentioning here is what Burton explains in his annotations when he says, "Arab 'Lif' a succedaneum for the unclean sponge..."[159] There is no relation between his explanation and the original Arabic text. It is narrated that the man is sitting in a forest surrounded by water and trees. Hence the use of the word 'Lif" by Burton is out of place.

6) Useful annotations

This does not at all imply that useful and important notes do not constitute Burton's annotations. On the contrary, there are many notes which contribute much to the understanding of the

text. Burton is sometimes right when he translates and gives the source of the Quranic verses mentioned in the text. At one place he says, "In the Koran, we find Chapt. vii, 35; ' Their prayer at the house of God (Kabah) is none other than whistling and hand-clapping"[160]. Burton's translation of this verse is perfectly faithful. He is also right in saying that the verse occurs in the Quran (viii, 35). Burton's identification of this verse is useful and it is relevant to the text. Again when he states, "Koran, Iii. 21,' Every man is given in pledge for that which he shall have wrought "[161]. He identifies the correct chapter and verse. On the other hand, Burton is not always right when he refers to the numbers of the verses of the Quran. When the Arabic word, " Iblis" or Satan occurs in the text, he cites a number of Quranic verses in which "Iblis" is mentioned, giving the wrong numbers of the Quranic verses. He says about Iblis, "He caused Adam and Eve to lose Paradise (ii, 34); he still betrays mankind (xx, 31), and at the end of time he with the other devils, will be gathered together on their knees and in Hell"[162]. In this passage, all the numbers of verses given by Burton are wrong. The right numbers are ii,36; xx,31; xix,69 respectively.

Some useful notes are by way of his explaining the meaning of certain Arabic words and phrases. Burton's definition of the Arabic word, "Amm", when he says, " father's brother "[163] is useful

. This is because the English equivalent of this word, that is uncle means brother or brother- in-law of one's father or mother. That is to say that Burton provides the intended meaning. Burton is to be commended when he explains the Arabic word "Al-iddah"[164], in his notes. He says "the period of four months and ten days must elapse before she could legally marry again". Burton's definition is useful because English has no equivalent for this Arabic word.

In a nutshell, Burton unites the poetic, scholarly, sociological and linguistic aspects of his personality in his notes. His notes, despite their obvious value, betray many misconceptions regarding Islam, its teachings, Prophet Mohammad and errors relating to the Arabic language and grammar. Instances of incorrect, incomplete and superfluous informations are found in his notes.

Notes

1. Lane-Poole, "Preface", Arabian Nights' Entertainments (New Delhi, 1883), p. xi.

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3. *Ibid*, p. 33.

4. *Ibid*, p. xxvii.

5. *Ibid* .

6. *Ibid*, p. xxiv.

7. *Ibid*, p. 65.

8. *Ibid*, p. 132.

9. *Ibid*, p. 105.

10. *Ibid*, p. 150.

11. *Ibid*, 10, 10.

12. *Ibid*, 7, 362.

13. *Ibid*, 1, 173.

14. *Ibid*, p. 183.

15. *Ibid*, p. 199.

16. *Ibid*, 12, 245.

17. *Ibid*, 6, 333.

18. *Ibid*, 1, xxviii.

19. *Ibid*, 7, 14.

20. The Quran , 2: 219.

21. *Ibid*.

22. Ibn-Katheer, Tafseer Al-Quran Al-Azeem (Arabic), 5 vols. second edition (Beirut, 1987), 1, 262-263.

23. Burton, *Op.cit*, 4, 177.

24. The Quran, 5:90.

25. Mohammad Muhsin Khan, The Translation of the Meanings of Sahih Al- Bukhari, 9 vols. (New Delhi, 1984), 7, 339.

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27. Khan, *Op.cit*, 7, 345.

28. Al-Imam Al-Hafiz Al- A'usqalani, Fath Al Bari Bisharh Sahih Al Bukhari (Arabic), 13 vols. (Beirut,n.d), 10, 51.

29. Abu Bakr Al-Jazairi, Minhajul Muslim (Arabic) (Al-Madina Al- Munawwarah, 1964), p. 449.

30. Al-Hadiri, *Op.cit,* p. 38.

31. *Ibid*, p. 55.

32. Burton, *Op.cit,* 7, 161.

33. The Encyclopaedia of Religion, 16 vols. (London, 1987), 1, 441-442.

34. The Quran, 3 : 14.

35. S. M. Madni Abbasi (tr.), Riyadh-Us-Saleheen (New Delhi, 1984), p. 275.

36. The New Encyclopaedia Britannica, 31 vols. (1993), 1, 241.

37. *Ibid.*

38. *Ibid*, 2, 2.

39. Mclynn, Of No Country : An Anthology of the Works of Sir Richard Burton (London, 1990), p. 81.

40. Brodie, The Devil Drive : A Life of Sir Richard F. Burton (New York, 1967), p. 101.

41. Burton, *Op. cit,* 11, 99.

42. *Ibid,* 1. 252.

43. The Quran, "Footnotes", p. 295.

44. *Ibid,* 5 : 38.

45. Abdul Hamid Siddiqi (tr.), Sahih Muslim, 4 vols. (New Delhi, 1997), 3 , 907.

46. Burton, *Op. cit,* 1, 247.

47. The Quran, 2 : 223.

48. *Ibid,* "Footnotes", p. 96.

49. *Ibid,* 2 : 227.

50. Burton, *Op.cit,* 1, 192.

51. Al-Jazairi, *Op.cit,* p. 106.

52. Khan, *Op.cit,* 8, 181.

53. Burton, *Op. cit,* 4, 59.

54. The Quran, 4 : 34-35.

55. Khan, *Op.cit,* 7, 92-93.

56. *Ibid,* p. 120.

57. Burton, *Op. cit,* 2, 82.

58. The Quran, 5 : 89.

59. *Ibid,* 2:224.

60. Siddiqi, *Op.cit,* 3, 879.

61. Abbasi, *Op.cit,* p. 827.

62. Burton, *Op. cit,* 6, 303.

63. The Quran, 24 : 11.

64. *Ibid.*

65. Al-Jazairi, *Op. cit,* p. 450.

66. Burton, *Op. cit,* 7, 11.

67. The Quran, 24 : 31.

68. *Ibid,* 33:59.

69. Burton, *Op. cit,* 7, 151.

70. The Quran, 5:6.

71. *Ibid,* 5:5.

72. *Ibid,* 60:8.

73. Al-Jazairi, *Op.cit,* p. 106.

74. Burton, *Op. cit,* 8, 166.

75. The Quran, 25:68.

76. Burton, *Op. cit,* 7, 382.

77. The Quran, 3:1.

78. *Ibid,* 33:37.

79. *Ibid,* 24:11.

80. *Ibid,* 64:14.

81. Burton, *Op. cit,* 1, 284.

82. Abbasi, *Op. cit,* p. 798.

83. *Ibid.*

84. Burton, *Op. cit,* 8, 160.

85. The Quran, 2:216.

86. *Ibid,* 2:190.

87. *Ibid,* 8:61.

88. *Ibid*, "Footnotes", p. 487.

89. Burton, *Op. cit*, 1, 194.

90. The Quran, "Footnotes", p. 1249.

91. *Ibid*, 33:34.

92. *Ibid*, 33:28.

93. *Ibid*, 13: 38.

94. Burton, *Op. cit*, 4, 157.

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96. *Ibid*, 2, 402.

97. The Quran, 25: 4-6.

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108. *Ibid*, p. 302.

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111. Burton, *Op. cit*, 2, 110.

112. *Ibid*, 7, 169.

113. *Ibid*, 8, 21.

114. *Ibid*, 1, 71.

115. *Ibid*, p. 190.

116. *Ibid*, 10, 46.

117. *Ibid*, p.48.

118. *Ibid*, 2, 221.

119. *Ibid*, 1, 115.

120. *Ibid*, 7, 15.

121. *Ibid*, 5, 342.

122. Mohammad Fu'ad Abdul Baqi, Al-Mu'jam Al-Mufahras Lialfaz Al-Quran Al-Kareem (Arabic) (Beirut, n.d.), p. 679.

123. Calcutta Second, 1, 133.

124. Burton, *Op. cit,* 1, 163.

125. *Ibid.*

126. Calcutta Second, 1, 102.

127. Burton, *Op. cit,* 1, 127.

128. *Ibid*, p. 255.

129. Calcutta Second, 1, 216.

130. Al-Jur, *Op. cit,* p. 482.

131. Burton, *Op. cit,* 1, 35.

132. *Ibid*, 131.

133. *Ibid*, p. 132.

134. *Ibid.*

135. *Ibid*, p. 152.

136. *Ibid*, p. 154.

137. *Ibid*, p. 135.

138. *Ibid*, p. 258.

139. *Ibid*.

140. Calcutta Second, 1, 220.

141. Burton, *Op.cit*, 5, 386.

142. *Ibid*, 1, 284.

143. *Ibid*, p. 183.

144. Gerhardt, *Op. cit*, p. 90.

145. Burton, *Op. cit*, 1, 150.

146. *Ibid*.

147. *Ibid*, p. 222.

148. *Ibid*, 7, 166.

149. *Ibid*, 5, 374.

150. *Ibid*, 1, 284.

151. *Ibid*, p. 81.

152. *Ibid*, p. 26.

153. *Ibid*, p. 183.

154. *Ibid*, 4, 390.

155. Bulak , 2, 25.

156. Calcutta Second, 3, 57.

157. Alif Layla Wa Layla (Arabic) (Beirut, n.d.), 3, 68.

158. Ra'fat Al-Buhayri, Alif Layla Wa Layla (Arabic), 4 vols. (Beirut, n.d.), Night 557.

159. Burton, *Op. cit,* 4, 390.

160. *Ibid*, 3, 324.

161. *Ibid*, 5, 2.

162. *Ibid*, 1, 11-12.

163. *Ibid*, 8, 30.

164. *Ibid*, 8, 141.

Chapter 6

CONCLUSION

Scott's and Torrens's translations of the AN are not so important as those of Burton's and Payne's. Among the translators discussed, Burton's translation is the most extensive running into 16 volumes.

Edward Lane's version is characterized by simplicity and directness. He is not guilty of "pretentiousness" or any "affectation". In verse translation, he does not preserve the rhyme or rhythm of the original which might appear strange to the readers. But Lane does commit many omissions. Even complete tales are dropped by him. Commenting on his translation, Stanley-Poole remarks "Altogether his translation contains about two-thirds of the complete text from which he worked". Lane converts the Nights into chapters[1], omitting many lines from verse as well as prose. He even omits fourteen complete tales,as we are told by his nephew, Stanley Poole, who re-edited and revised Lane's version. The reasons for Lane's omissions are stated by himself in his preface: They (the omitted stories) are either "un-interesting" or " objectionable" or they do not conform with the customs and manners of Arabs, or they are similar with other stories. As for the verses, most of them are omitted as Lane says for the impossibility of capturing the Arabic rhyme and rhythm. Lane's grounds for his omissions are not justified simply because a translation is translation, and

the text should be translated completely, faithfully and elegantly. Lane translated the original AN in three volumes, from Bulak, which served as his main source . Unlike Burton, Lane divides his volumes into chapters; each chapter is followed by extensive notes on the manners and customs of Arabs.

Yet, Lane's translation is faithful if we disregard his omissions. His translation is simple and smooth, characteristics of the original, are preserved fully and the spirit of the original is captured:

> The slightly antiquated tone of translation [Lane's translation] is more appropriate than the mixture of slang and archaism with which more recent translators sought to reproduce the effect of the Arabic though no one can deny the force and beauty of Mr. Payne's version.[2]

Suhair Al-Qalmawi, an Arab authority on the AN acknowledges Lane's faithful translation when she observes, "Lane's translation is faithful in the best way possible".[3]

Payne's was probably the first complete, faithful and unexpurgated translation of the AN, for as we know that Edward Lane left many stories and passages untranslated, likewise, Jonathan Scott's and Henry Torrens's translations are also not so faithful as Payne's is. This is because Scott translates from Galland's translation which is itself fragmentary and incomplete and is not based upon the Arabic version. As for Henry Torrens, he died prematurely after having translated the first fifty nights. Payne's translation is fully acknowledged by Burton in his preface.

However, it is very difficult to estimate the accuracy or otherwise of Payne's translation. This is because Payne's version is "practically unprocurable". It suffices here to state that Payne's style of translation is more similar to Burton's than any other translator of the AN . Like Burton, Payne uses archaic as well as new terms to convey the sense and spirit of the original, with the difference that Burton's translation appeares in sixteen volumes and Payne's in only nine volumes.[4] That is to say that Burton translated seventy-eight more stories than Payne did. Furthermore, poetry was translated afresh by Burton.[5]

Burton must have read Payne's version, as well as those of other translators. But it is to be noted that Burton's translation occupies the pride of place in the history of English literature.

Burton's translation is considered by many as a landmark in the history of the English translations of the AN. His copiously annotated edition seeks to bring out in full the Oriental content and context of this work for the benefit of its English readers. As early as in 1852, he sought the help of his close friend, Dr. Steinhaeuser, a linguist, to produce "complete, faithful and unexpurgated translation of the great original of the AN", complete in the "matter" (by filling the gaps and deletions of his main source, Calcutta Second) and in the "manner" (by writing as the Arabs would write). Burton's other sources are Breslau, Bulak and Calcutta First editions. His efforts to use as many as

four editions may be excused for the AN was not composed to be written in the form of books which we have today in many libraries. The narrator used to carry these tales wherever he went, adding and omitting these tales till the day when these tales took their present shape.

Burton's favourite devices are archaism, repetition, neologism, alliteration, rhyme and rhythm, and using different words and phrases. He often hits upon alternative translations which are either given in the footnotes or within the lines seperated by 'or', 'comma' or given in brackets. His translation is on the whole satisfactory but sometimes, knowingly or unknowingly, his rendering is inaccurate. His rendering of prose is more accurate than of the verse. This is because poetry is the most difficult job for translators for it is replete with alliterations, rhymes, metaphors and similes, all of which are inseperable from the culture and no two cultures are alike.

Burton's notes flow from his assertion that he can not imagine the AN being read with profit by men of the West without access to a commentary. Despite the obvious value of his notes, they have misconceptions regarding Muslims, their customs and manners. Again, notwithstanding his knowledge of the Arabic language and its grammar, we are surprised to see some errors in his version.

It must be stressed that though these translations have

their merits and demerits , it is through all these translations that the West came to know about the AN. Those who want to read a simple version may go for Edward Lane's edition. On the other hand, those who prefer a scholarly edition should select Burton's or John Payne's.

We do not propose to prescribe guidelines or suggestions aimed at enhancing the efficiency of translating the AN, for every translator has his own technique. A good translator leaves no stone unturned in making the text both intelligible and comprehensible for the readers. The readers should not feel that they are reading a translation. In the words of Kenneth Cragg, "In translation it is not only a text which in trust, but also an audience"[6]

Notes

1) Lane-Poole, "Introduction", Stories from the AN (Danbury, 1980), p. ix.

2). *Ibid,* p. viii.

3) Al-Qalmawi, *Op.cit,* p. 22.

4) Brodie, *Op.cit,* p. 343.

5) *Ibid.*

6) Khogali, *Op.cit,* p. 213.

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